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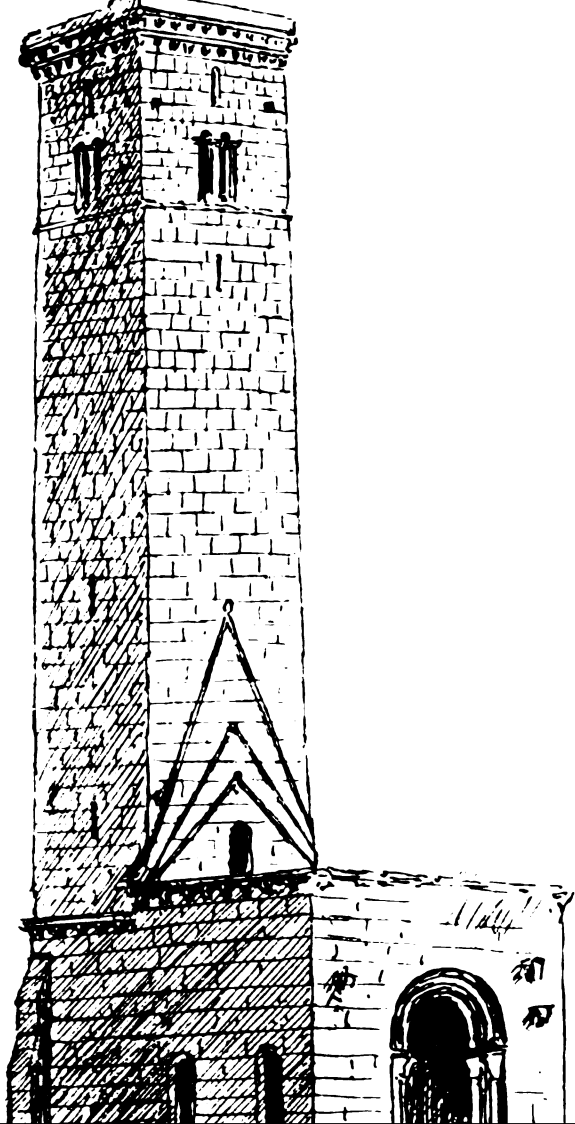
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*The progress of art in English  
church architecture*

T. S. Robertson



Robertson

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(Robertson)

MRBH





# ENGLISH CHURCH ARCHITECTURE



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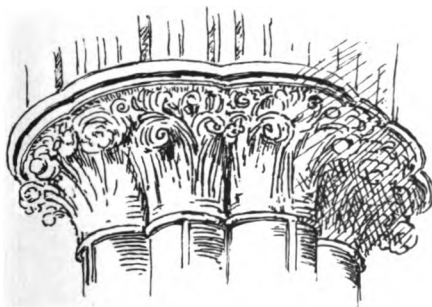
*Frontispiece*

# THE PROGRESS OF ART IN ENGLISH CHURCH ARCHITECTURE

BY

T. S. ROBERTSON

*WITH ILLUSTRATIONS BY THE AUTHOR*



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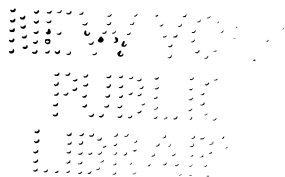
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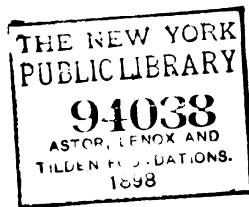
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1897

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## PREFACE

ALTHOUGH many persons of refined taste are anxious to learn something of the Art of the Middle Ages as it was developed in the Church Architecture of Great Britain, there is not, so far as I know, any work sufficiently simple and non-technical which deals with the subject; and without such assistance few are able to obtain a proper understanding of the matter from the buildings themselves.

The great Cathedral and Abbey

Review - 16 Dec 97 - 3/10



Churches of England possess, in addition to a grandeur which every one may feel, a peculiar artistic beauty which creates in the spectator a sense of refined pleasure altogether unique in its character.

It is hoped that the following pages, with their illustrations, may present a more complete outline of the Art of the Middle Ages than is at present attainable in book form, and if they accomplish this, and afford readers as much pleasure as the author has had in pursuing this most interesting study and in writing this little book, he will feel amply repaid.

I am indebted for the frontispiece to an artist friend, Mr. James Douglas; and I desire to thank Mr. John Mac-  
lauchlan, Secretary of the Albert Institute,

## PREFACE

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Dundee, for assistance in preparing the work for publication, and Mr. John B. Charles, M.A , for assistance in correcting the proof-sheets.

RIVERVIEW, BROUGHTY FERRY, N.B.

*27th January 1897.*



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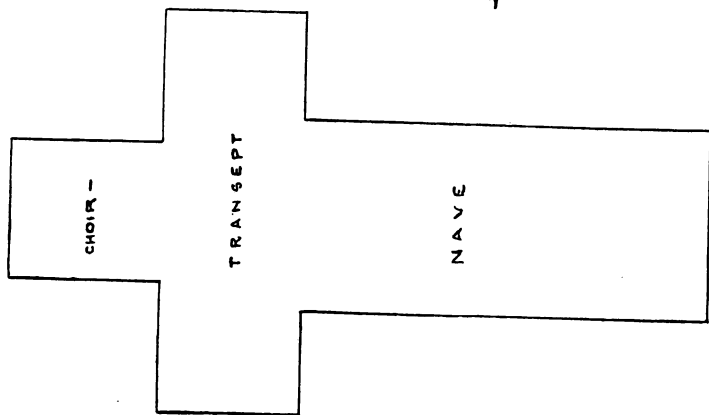
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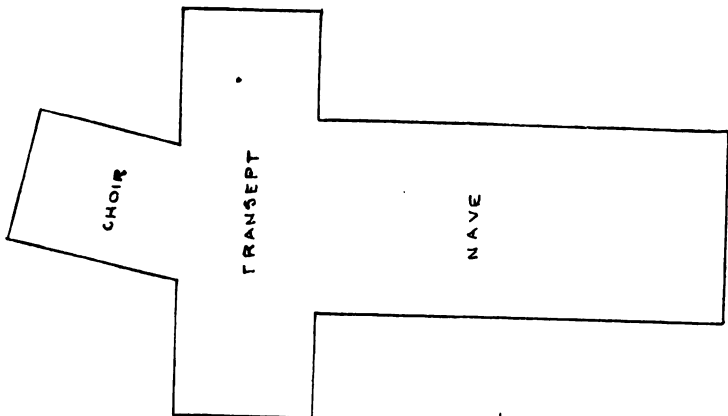
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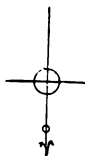
AST  
TILDEN



BLOCK PLAN OF ORDINARY CHURCH



BLOCK PLAN OF CHURCH HAVING CHOIR DEFLECTED



## CHAPTER I

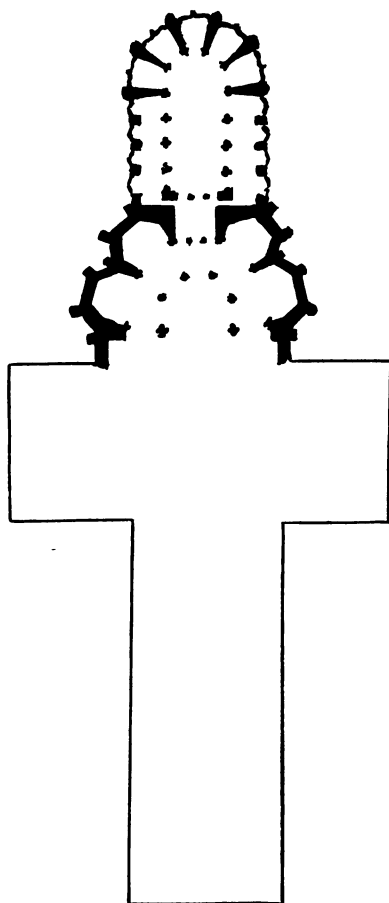
### THE PLAN OF THE CHURCH

CHRISTIAN art found expression, for nearly fifteen hundred years, chiefly in the building and embellishing of churches, and although planning is not necessarily a fine art, it was on the plan of the church that the greatest works of art were reared. When the need came for the early Christian Church to build special places of worship, it was not necessary to invent either a new plan or a new style of building, for architecture had already attained great perfection, and there were many existing forms of buildings to select from, some of which had transepts, 'seeming,'

## 2 ENGLISH CHURCH ARCHITECTURE

as Mr. Hope suggested, 'to have foretold the future triumph of the Cross.' What the earliest form adopted for the church was cannot now with certainty be known. In all likelihood it was a simple oblong, like the early small churches of Ireland, which, Mr. Petrie thought, were on a model given by the first teachers; but from very early times the ordinary forms of it were the cross and oblong.

The Church of the Holy Sepulchre at Jerusalem and others were round, but these were exceptional. The cruciform plan would satisfy those who loved symbolism, and others who admired the grandeur of the great central dome, which in the East was the recognised roof of the crossing; but the oblong, which seems to have been better suited for the ordinary service, was also common. Occa-



19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 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THE NEW YORK  
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ASTOR, LENOX AND  
TILDEN FOUNDATIONS.

sionally we find an oblong plan appearing cruciform externally, as at Glasgow Cathedral.

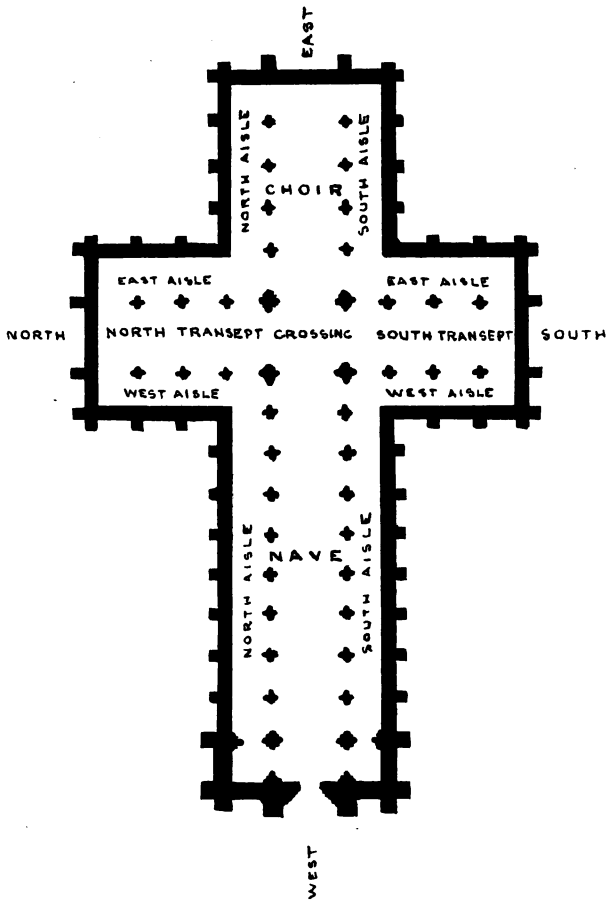
The church was sometimes called the Ark, sometimes the Ship—the western part of it is still named the Nave—and in the Northern Countries it always stood longitudinally nearly east and west, although scarcely two churches were exactly alike in direction. It has been supposed that this orientation, which was never a law of the Church, arose from a tradition that our Saviour died with his face to the south, but it is more likely to have been borrowed from an eastern custom. The Babylonians invented orientation, and it was practised by the Greeks and the Romans. The Greek worshipped facing the west, and the Roman facing the east.

The primitive Christians prayed facing

#### 4 ENGLISH CHURCH ARCHITECTURE

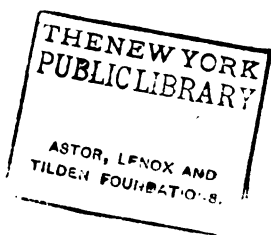
the east, and there is evidence that some churches were built so as to point to sunrise on the days of the saints to which they were dedicated. M. Thiers gives nine reasons for orientation. The choir in some churches leans sometimes out of the plane of the nave; this leaning has been called deflection or declination. It has been suggested as an explanation of this, that our Lord when on the Cross leaned His head to one side, but some of the deflections are to the right, and others to the left. M. Viollet-le-Duc thought that these arose from constructional necessities, but Mr. Parker thinks that many are incapable of constructional explanation. (See Plate I.)

The plan of the Eastern Church seems to have been brought direct to the West, in the first instance at least, and it was



PLAN OF A CHURCH  
WITH THE NAMES OF ITS PARTS

PLATE III.



in all likelihood oblong; but when it came through the Normans it was in most cases, for the larger churches, cruciform, with an apsidal east end and a central tower. This Norman plan formed the foundation of the church, which was destined to become one of the most perfect buildings art ever produced; æsthetically as beautiful as the Greek, constructively as perfect as the Roman, and recognising, for the first time in the history of art, the beauty of nature in all its moods.

With the exception of a few fragments, none of the churches in England are earlier than the eleventh century. Edward the Confessor built his Westminster Abbey in the Norman style, which after the Conquest became general. The Normans were great church builders, and

## 6 ENGLISH CHURCH ARCHITECTURE

much of their original work has been left untouched, but many of their buildings have been altered to harmonise with the additions of later times. A comparison of the plans of the churches in England with those of other countries, leads to the conclusion that the plan brought by the

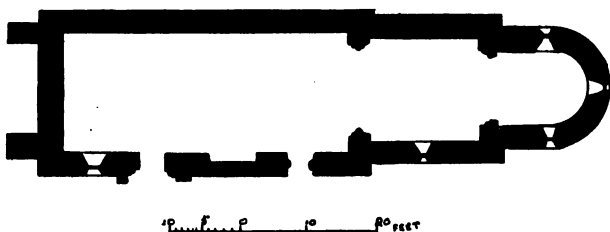
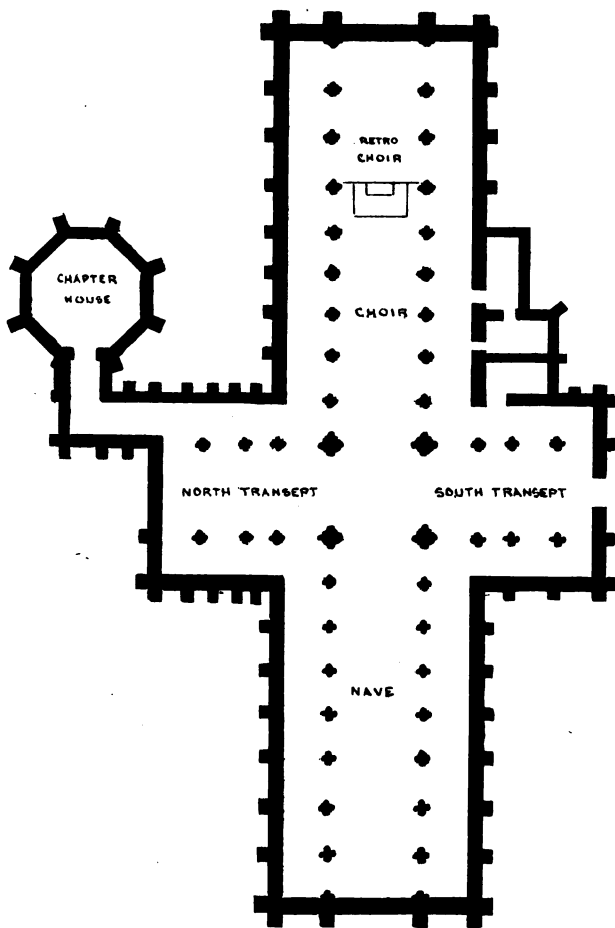


FIG. 1.—PLAN OF DALMENY CHURCH

Normans has not been much changed. France and Spain altered the apsidal east end, till it became the chevet. (See Fig. 2.) England, in many cases, abandoned the apsidal form, in favour of a square east end (which had been the approved form in the earlier Church), and occasionally intro-



PLAN OF YORK MINSTER

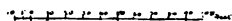
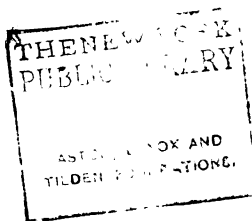


PLATE IV.





duced transepts in the choir to the east of the ordinary transepts, thus giving the form of a double or archiepiscopal cross ; with these slight differences, however, the plan of the church is the same all over Christendom. There are examples of the double transept in France, but they are neither so common nor so distinctly marked as in England.

Although none of the apsidal east ends of the larger churches in England have come down to us quite in their original form, there are several of the smaller churches left untouched. (See Fig. 1.) Norwich retains its apsidal east end and aisle, somewhat altered to suit the taste of the Perpendicular Period, and Peterborough has its original apsidal end without the aisle.

The present Abbey of Westminster, begun by King Henry III., which replaced

## 8 ENGLISH CHURCH ARCHITECTURE

nearly altogether the earlier church of Edward, seems to have had a chevet, and the addition to it—Henry VII.'s chapel—has also a chevet. (See Plate II.)

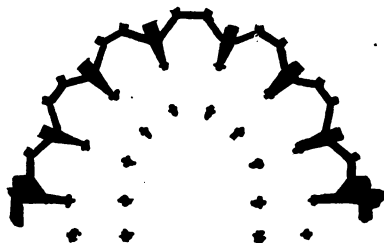
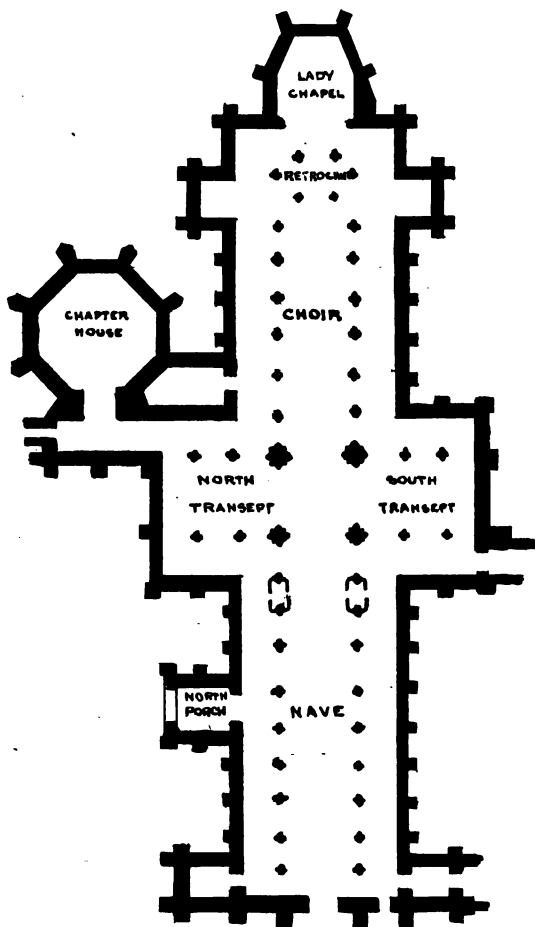


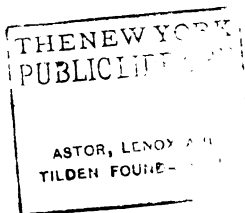
FIG. 2.—PLAN OF FRENCH CHEVET—BEAUVAIS CATHEDRAL

An ordinary English cathedral or abbey church has longitudinally three parts—Nave, Choir, and Transepts; and transversely, for economic and constructional reasons, it is also divided into three parts—Mid-alley, and two side Aisles. (See Plate III.) The choir has often no aisles, as these were not necessary for the service, and where they did exist they were



PLAN OF WELLS CATHEDRAL





used as passages to the Presbytery and the Lady Chapel, which were usually at the east end of the choir. The transepts have often, and the nave occasionally, only one aisle; when transepts have but one aisle, it is always on the east side, so that the priests at the altars of the chapels, for which it was set apart, should face the east. The centre space between the nave, choir, and transepts is called the Crossing, and over it the great tower was always erected. The supports for the arches bearing the upper walls, that separate the mid-alley from the aisles, are called Piers, and the spaces between these Bays. The nave in the plan (see Plate III.) has ten Bays on each side.

To every great church there were usually attached a Chapter House, Cloisters, and a Lady Chapel, besides Vestries

and other rooms; a few only of the churches had Galilee Porches.

York Minster is a fine example of the English cathedral (see Plate iv.), and Wells Cathedral is selected by Mr. Freeman as a typical example of a church of the old foundation. (See Plate v.) The great churches of France, such as Amiens, differ from these in having double aisles (see Plate vi.); several of the English churches have also double aisles, but this arrangement is more common in France. The purpose of the double aisle in England was principally to supply space for chantries, and to keep the inner aisles clear for passages; but they seem to have been required in France to give lateral support to the very high buildings, for height was apparently the great aim of

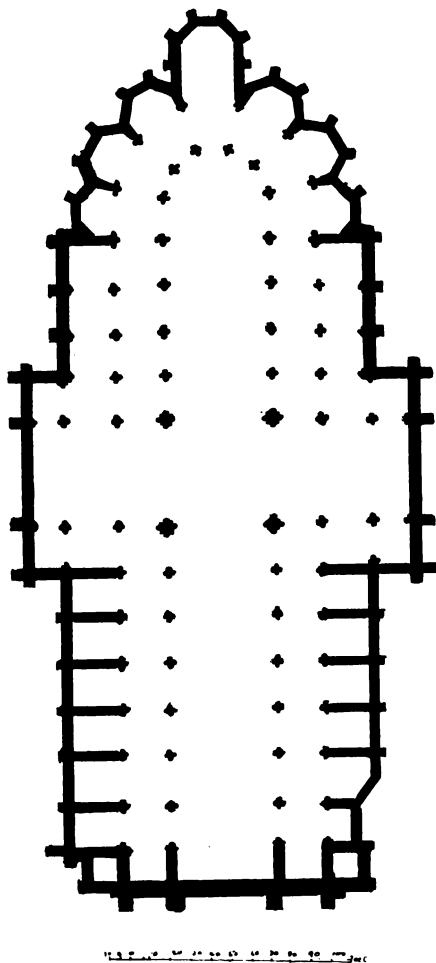
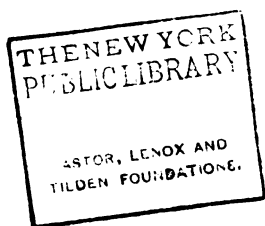


PLATE VI.—PLAN OF AMIENS CATHEDRAL





the French, length that of the English builders.

Notre Dame, in Paris, and Antwerp Cathedral have treble aisles. Amiens measures inside, from the floor to the apex of the roof, 147 feet, and Beauvais 152 feet; while Westminster, which is the highest of the English churches, is only 101 feet. Amiens is 456 feet long over walls; many of the English churches are over 500 feet,—the longest, Winchester, is 556 feet, and it was at one time 40 feet longer. St. Albans is 550 feet.

The French churches were nearly always in cities, towering above all other buildings; the English, for the most part, were in the country, and they remain with open spaces round them still. The English buildings would have been too long

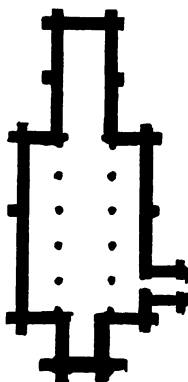
in external appearance but for the central towers by which they were broken up ; and when, in later times, spires were added to these towers, the effect in many cases was even more beautiful. These venerable buildings, so coloured by age as to accord with their natural surroundings, are well fitted to satisfy the desire for beauty in people of refined and cultured tastes. The parish churches, which are generally—but not always—much smaller than the cathedral and abbey churches, are mostly oblong in plan. Some of them have only one aisle, but a larger number have two, and others are without aisles altogether. There are also amongst them cruciform plans. (See Plate VII.)



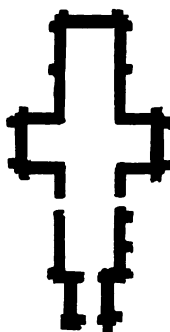
WILBY  
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MORLEY & BOTOLPH  
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St MARY THE VIRGIN  
NORFOLK



ACHURCH  
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# PLANS OF PARISH CHURCHES

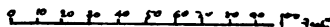
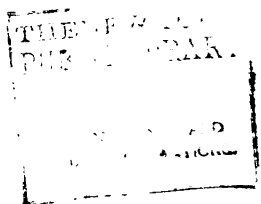


PLATE VII.



## CHAPTER II

### THE CRYPT

CRYPTS, which were underground apartments, and generally below the east end of the church, were common in cathedral churches before the thirteenth century. They took their origin in the Roman catacombs, and were used principally for the enshrining of relics. When churchmen were attacked by Saxons or Danes, of all their belongings it was the relics that they were most careful to preserve. Crypts were also used as places of safety for sacred vessels, books, and other valuable articles, and as chapels. Canterbury has a large crypt, and the one at Glasgow, although not so large, is finer. (See Plate VIII.)

King Henry III., in the year 1220, removed the body of St. Thomas à Becket from the crypt of Canterbury Cathedral, and placed it on the floor of the church in a shrine behind the high altar. He also provided a beautiful shrine of Italian workmanship — which still remains, although much defaced — for the remains of St. Edward the Confessor; this he placed in a similar position in Westminster Abbey, and the position became a common one for the shrine of the patron saint. There are several other shrines still remaining: that of St. Alban, at St. Albans; of St. Cantilupe, at Hereford; and others; and there is a very fine one, of the smaller kind known as reliquaries, in St. John's Hospital at Bruges, the panels of which, painted by Memling, are in illustration of the legend of St. Ursula.

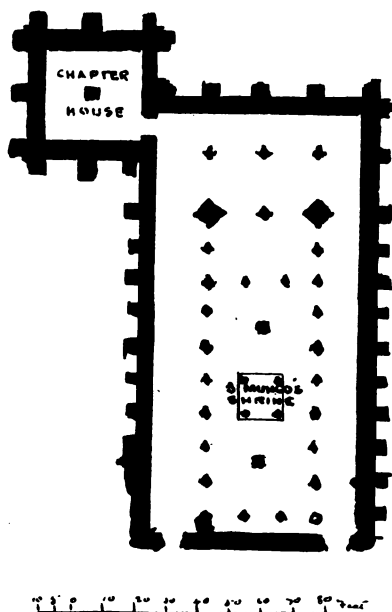
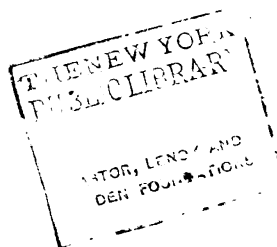


PLATE VIII.—PLAN OF CRYPT, GLASGOW CATHEDRAL





Relics formed the real wealth of the Middle Age churches, and the church was important in proportion to the value of those possessed by it; Canterbury for three hundred years received a large income from the pilgrims who visited the shrine of Becket.

When supplies which were necessary for the purposes of the churches were not brought to the shrine in large enough quantities, the dead Saint was sometimes taken to the source of supplies; and, in wealthy places, the body became so heavy that no power could lift it until the sum required was forthcoming.

It may seem strange to say that relics still possess great value, but who will doubt it after spending a few hours in Westminster Abbey with a competent guide?

## CHAPTER III

### REVIVAL OF GOTHIC ART

ABOUT a hundred years ago antiquaries began to look into the principles of the only architecture that can be called English, an art which had been very little understood for over two hundred years, and nearly abandoned. They were followed by architects, who—as we now see—then possessed very little knowledge, and these men, encouraged by the flowing tide of the new revival, erected buildings in what they termed the Gothick Style, which were even worse than any that had been produced in the preceding period of the im-

ported Classicalism, called by Mr. Freeman the revival of Heathenism.

The first real step towards the proper understanding of English architecture, which is now generally known as Gothic, was the publication of Mr. Rickman's book in 1817, in which he gave dates and names of the various developments of the art.

This is his Table of Nomenclature :—

KINGS.	DATE.	NAME OF PERIOD.	REMARKS.
William I.	1066	Norman	Prevailed little more than 124 years. No remains really known to be more than a few years older than the Conquest.
William II.	1087		
Henry I.	1100		
Stephen	1135		
Henry II.	1154 to 1189		
Richard I.	1189	Early English	Prevailed about 118 years.
John	1199		
Henry III.	1216		
Edward I.	1272 to 1307		
Edward II.	1307	Decorated.	Continued perhaps 10 or 15 years later. Prevailed more than 70 years.
Edward III.	1327-1377		

## 18 ENGLISH CHURCH ARCHITECTURE

Richard II.	1377	} Perpendicular.	{	Prevailed about 169 years. Few, if any, whole buildings executed in this style later than Henry VIII. This style used in additions and re-buildings, but often much debased as late as 1630 or 1640.
Henry IV.	1399			
Henry V.	1413			
Henry VI.	1422			
Edward IV.	1461			
Edward V.	1483			
Richard III.	1483			
Henry VII.	1485			
Henry VIII.	1509 to 1546			

Rickman's nomenclature was followed about forty years later by a suggested improvement of it by Mr. Edmund Sharpe, which was as follows :—

Nomenclature—Seven periods of English architecture.

ROMANESQUE.		A.D.	A.D.		
1. Saxon Period,	. From		to 1066	Prevailed —	years.
2. Norman Period,	. „	1066	„ 1145	„	79 „
3. Transitional Period,	„	1145	„ 1190	„	45 „
GOTHIC.					
4. Lancet Period,	. „	1190	„ 1245	„	55 „
5. Geometrical Period,	„	1245	„ 1315	„	70 „
6. Curvilinear Period,	„	1315	„ 1360	„	45 „
7. Rectilinear Period,	„	1360	„ 1550	„	190 „

Mr. Freeman, following Mr. Petrie, and Dr. Whewell, about the same time, or perhaps a little earlier, suggested 'Romanesque' as a name for the 'Saxon and Norman'; 'Early Gothic' for what were Mr. Sharpe's 'Lancet and Geometrical'; and 'Late' or 'Continuous Gothic,' for Mr. Sharpe's 'Curvilinear and Rectilinear'; but Rickman's names are still generally used with 'Transitional' added, and his 'Norman' is sometimes named 'Romanesque.'

M. De Caumont divides French mediæval architecture into (1) Roman; (2) Ogival Primitif (thirteenth century); (3) Ogival Secondaire (fourteenth century); (4) Ogival Tertiaire, first epoch 1400-1480, second epoch 1480-1550. Ogival comes from the diagonal rib.

The architecture of Scotland has been

described as follows : (1) Churches of wicker-work, which in the fifth century gave way to stone churches, such as that built by French workmen at Whitherne for St. Ninian, and another constructed in the eighth century by Monks from Jarrow. (2) Scoto-Irish, from the middle of the sixth to the middle of the eleventh century: this exhibited round towers, bee-hive houses, dome-roofed cells, small churches often in groups, and, as at Iona, priests' chambers over the aisle ; (3) Romanesque Anglo-Scottish, 1124-1165, as at Dunfermline, Kelso, and Leuchars ; (4) Lancet, 1165-1286 ; (5) Decorated, 1286-1370 ; (6) Flamboyant, 1371-1567.

## CHAPTER IV

### THE ARCH

THE leading principle of the architecture brought to England by the Normans was the Arch, which, although known in very early times, seems to have been little used in a constructional sense till the Romans took it up. The architecture of the old world was grand, and the Greeks added beauty to its grandeur. But the Romans to meet their wants required a different kind of construction, which they found in the arch ; and being more practical than artistic, or rather, more concerned about practical



things than the things that belong to art, they pushed the capabilities of the arch to what seemed their utmost limit, and left its clothing to Greek artists,

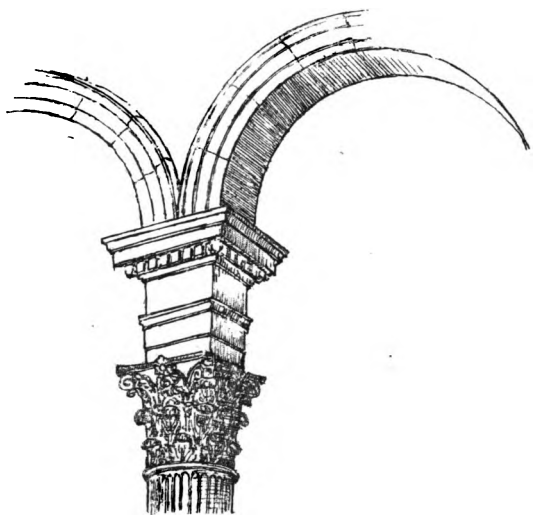


FIG. 3.—GREEK ARCH, IN COMBINATION WITH COLUMN

who built on it decorative screens in the feeling of their own art, which, although beautiful in themselves, had no proper connection with the buildings to which

they were attached. It is remarkable, as showing with what slowness art ideas develop, that the Greek architects who clothed the Roman construction returned

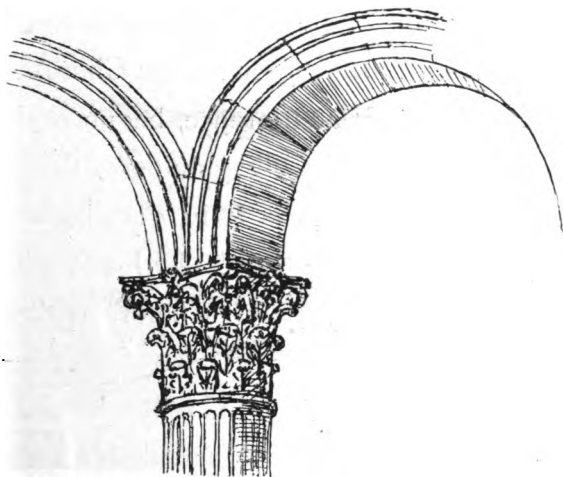


FIG. 4.—GREEK ARCH, FROM PALACE OF DIOCLETIAN

the members of the entablature over the columns, and placed arches over it (see Fig. 3), for a long time before they reached the idea of the column in combination with the arch, that is, the

arch rising directly from the column. (See Fig. 4.) We find this in the Palace of Diocletian at Spalatro, a work of the third century which is attributed to the Greeks, and in the later Basilicas. It is curious that Brunelleschi, in his Church of the Holy Ghost at Florence, begun in the year 1435, at the very beginning of the revival of classicalism in Italy, goes back to the first idea of the Greeks by loading his columns with entablatures before springing the arches from them.

The great practical difference between the construction that is founded on the arch, and that which preceded it, is in the size of the materials employed. The old buildings with their columns and entablatures could only be built of large stones, so large that one of them could not be moved by any number of men

without mechanical aid, while the stones used in the largest buildings constructed on the principle of the arch could each be carried to its place by one man. This arch mode of building was therefore better suited to the Norman builders than the older one ; but its use imposed a new need, that of lateral support, which, no doubt after many trials and failures, at last took the form of the buttress we now know. The old saying, ‘ An arch never sleeps,’ was in ancient times as true as it has been found to be in our own day by inexperienced builders.

## CHAPTER V

### THE NORMAN PERIOD

OF the very earliest stone churches, like the one erected for St. Ninian at Whit-herne about the end of the fourth century, nothing is left, but parts of later ones remain that are different from the church brought to England by the Normans. These may be as late as the end of the eleventh or the beginning of the twelfth century, but they were evidently erected before the Norman influence reached their localities, and suggest an Italian origin, some of them having tall square towers of a campanile form (see Plate ix.), and others caps of piers that look

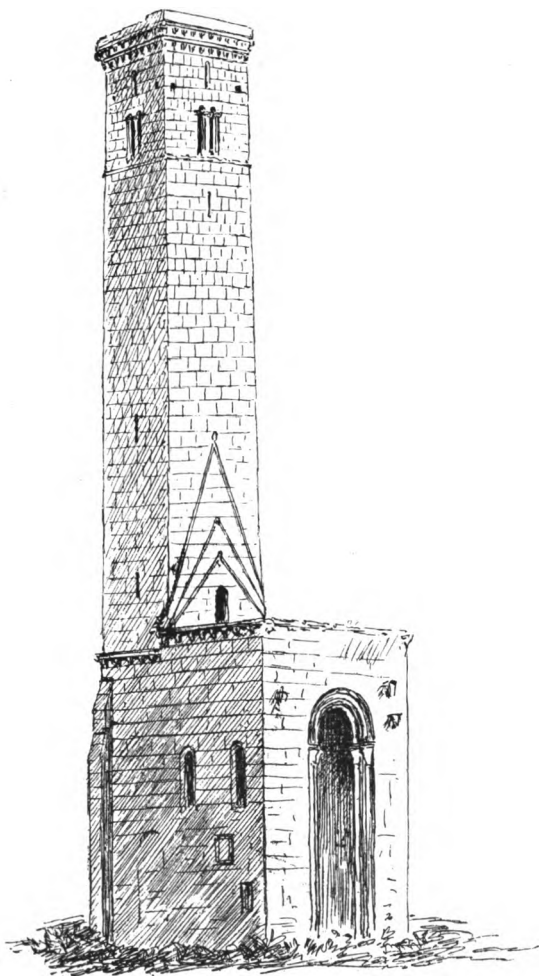


PLATE IX.—TOWER OF ST. REGULUS, ST. ANDREWS

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like a very distant recollection of the Corinthian capital. (See Fig. 5.)

The church of the Normans is no rude imitation of classical art, as it has been called, but a new architecture, probably begun in the East; unlike the Roman

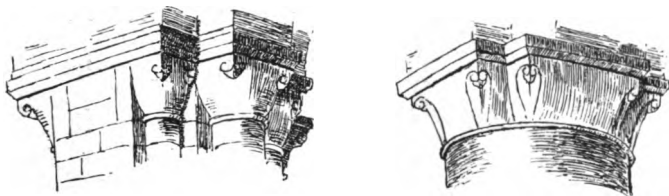


FIG.'5.—VERY OLD PIER CAPS FROM ELY

(except in its groined roofs) and all other styles that had appeared before it. A few of their smaller churches are nearly complete (see Fig. 1), but the larger ones have all been altered, and in some cases only fragments of them are left. Much, however, still remains, and from these remains we can form a very perfect idea of the complete Norman church. (See Plate x.)



We do not know by what steps this new architecture grew to perfection ; no doubt failures had to be endured, difficulties overcome, and much time and anxious thought expended, before architects succeeded in building a church, perfect in construction, well suited to its purpose, and good in art. Although not quite so fine as the Greek architecture in its best periods, it is—even after allowing for the charm added to it by old age—better than much of the fine art in any of its branches that passes for the best of the present day. Generally the small buildings are more decorated than the large ones, but for grandeur the larger buildings have never been surpassed. Durham Cathedral, although small in comparison with many of the others, is the grandest building in England (see Plate XI.), but

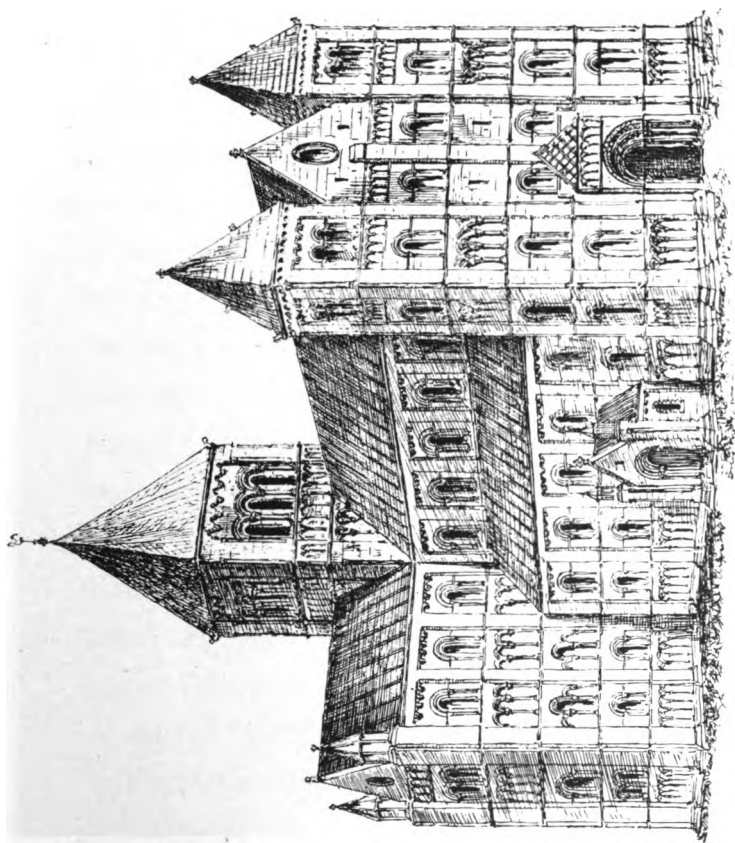


PLATE X.—SKETCH DESIGN FOR A NORMAN CHURCH, FROM AUTHENTIC MATERIALS

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the architectural student will find Lincoln, Ely, and Peterborough quite as interesting.

It is remarkable that throughout all the periods of English architecture the idea of beauty brought by the Normans was not departed from. Although piers thinner in proportion to their height than the classical column took the place of the original massive ones, they remained piers, and did not become columns; and although the mouldings and ornaments changed very much in character, they continued in harmony with the old work, and did not approach classical forms.

The Norman style was practised for one hundred and twenty-four years with very little alteration except the occasional use of the pointed arch; the only real attempt to alter it was made in the Trinity Chapel

of Canterbury Cathedral towards the end of the period, where a pair of columns of classical proportions with capitals in imitation of those of the Corinthian order were made to take the place of a pier. This work remains as a single excrescence on the style in England, but it seems to have been the fashion of the time in France, and became, perhaps by accident, one of the most beautiful features in the cap of the later French work, after it returned to the Norman feeling.

Had it not been for the love of change, which has always existed in art as well as in fashion, and the desire to produce something new, the Norman style, with modifications to meet the requirements of the different ages, might have suited all time ; but these feelings had to find expression, and they did so principally in

the developing of the structural requirements of the pointed arch.

As a perfect Norman church had three distinct parts in its length, breadth, and height, it was not difficult to attach to these a symbolical meaning. In length, it had nave, crossing, and choir; in breadth, mid-alley and two aisles; and in height, bays, triforium, and clere-story. Whether the symbolical meaning was attached to the things executed, or the things were executed to express it, is not known, but the same form of building existed without any appreciable change till the very end of the Gothic period; only the triforium was omitted in some of the later churches, and there can be no doubt that symbolism was accepted, and believed to be of much importance at a very early period. Durandus in the thir-

teenth century attached a symbolical meaning to almost everything connected with a church, even down to the bell-rope, of which he says, 'The rope by which the tongue is moved against the bell is humility, or the life of the preacher, and the same rope also showeth the measure of our own life.'

On entering a great cathedral we are impressed by its grandeur and fine proportions, which are so different from those of most modern buildings, and we never for a moment imagine that these are merely the result of accident. M. Viollet-le-Duc, after saying, 'What becomes of art and the merit of the artist when proportions are reduced to a formulary?' argues at great length that the proportions of all great buildings are founded on the equilateral triangle of the Egyptian pyramid.

His method of applying this theory is not quite satisfactory. No one can doubt the influence of the grand form of such an early building as the pyramid on the minds of all who had to design the architectural works of later times, but a learned sense of proportion in accordance with the most beautiful things in nature—like a sculptor's perfect knowledge of the human form—is more likely to have been the cause of this perfection. Besides, the old builders, although many of them could not write, were all well educated in art; they had to serve an apprenticeship of not less than seven years, and none of them could become brothers or fellows of the craft till they had served another seven years. Were the same rule applied to the education of the modern architect, we should have better contemporary buildings.



In external appearance the larger churches express the cruciform in their façades as well as in their plans. A large square tower rises through the roof over the crossing, but not to a much greater height than one story above the ridge, and is covered with a low coned roof, of which probably no example remains in England. There are still two left in Normandy. The tower of Norwich Cathedral rises two stories above the roof; but the upper one, although built in imitation of the Norman style, does not belong to it, but to the time of the erection of the spire. St. Albans Cathedral has one of the most interesting of the Norman towers, built of long, thin bricks made in imitation of the Roman bricks still to be seen in its neighbourhood. There are several Norman turrets that have coned

roofs remaining (see Fig. 6), and one Norman tower that has four gables, but the upper part of nearly every Norman tower was changed by the architects of the fifteenth century, and finished with

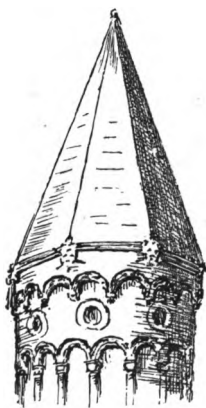


FIG. 6.—NORMAN TURRET, FROM ELY

perpendicular parapets. Sometimes there are two square towers at the west end, and also, as at Canterbury, two at the transepts. St. Edmund's, Bury, completed in 1095, had, besides a central tower, two

octagonal west towers. The east end was apsidal, the transept had eastern apses, and there was a crypt under the choir. The walls of the church are built of ashlar stonework, and they are of considerable thickness ; great economy in materials and labour is practised, and the same may be said of all the periods of Gothic architecture, for no stone is broken down to suit a particular part, the part is always made to suit the stone. If a block of stone ashlar should get a corner of it broken in transit or otherwise, the block is not reduced to a smaller square as in the modern way, but the adjoining block is fitted to it either by a check or a splay, and all mouldings are produced by sinkings that cause the least possible labour and waste of material. The walls are at all square ends carried up in gables to the

pitch of the roof; the aisles are of one story in some buildings, of two in others; their ground stories are always groined with stone; but the roofs of the mid-alleys in the early buildings are entirely of wood, having probably had for the most part flat ceilings. The nave of Ely, and some others, have coved ceilings, but most of the Norman churches have now their mid-alleys groined with stone. These have been done at various times during the later Gothic periods. The roofs of the mid-alleys are much steeper than the roof of any classical buildings; and, although sometimes covered with lead, they are always sufficient in pitch, whatever they may be thatched with, to resist all storms. The walls of the church and towers are often covered with arcades which give to the building—especially

when these are ornamented—a very rich appearance ; the arches of these arcades often cross and interlace one another and form between them a pointed arch, but this accident does not seem to have suggested the use of the pointed arch. There are projections like pilasters on the outer faces of the walls ; these are occasionally round, but oftener square, and they do not seem to have had any except a decorative purpose, as they appear on the walls under roofs that have no groins as well as under those that are groined. The walls are themselves sufficiently thick for all purposes, but no doubt they suggested the buttresses which became necessary to resist the thrust of the groins of the later periods. These pilasters sometimes butt up flush with the table course, and at other times finish at the

top with an intake, thus dividing the table course into spaces, and so improving in appearance this very important feature. Their angles are either square or they have boutell mouldings which at times, by the addition of bases and caps, become shafts. But all are only decorations, just as buttresses are when placed on the angles of towers and at other places where they are not necessary in a constructional sense. This custom of the Normans of making useful things decorative features without any other purpose continued down through all the periods of English architecture. Even tracery in the later styles, label mouldings, and nearly all other constructional features, are used in the same way. The walls generally finish at the eaves with a table course projecting, as we have seen, as far

as the pilasters, and supported between these by corbels of various forms having carved on them the heads of men and animals—some of the latter muzzled or masked—and other grotesque sculptures. (See Plate XII.)

This table course does not seem to have been used as a parapet in the proper sense in Norman architecture, as we find no example of a useful gargoyle which was in that period a necessary accompaniment of the parapet. When there is a base course to the walls it has a simple splay, or it is composed of boutells and splays. The gables are coped with skew-tables kept flush with the face of the walls, sometimes terminating in dumpy crosses. The arcades, table courses, and other decorative parts on the surface of the walls, project much less than they do in

classical work ; perhaps it is this that gives the suggestion of refinement to these quaint buildings. In some modern imitations of Norman churches, the architects, failing to see this peculiarity, have made the projections greater than they are in the old work, and so their buildings seem to be oppressively heavy. The door, as a rule, is more enriched than any other member of the building ; it has often several shafts in its jamb, from the caps of which rise mouldings that crown it with a semi-circular or horse-shoe arch. Sometimes the semi-circle is drawn from a centre above the level of the cap, and this form is known as a Stilted Arch. There is often a tympanum filling in the space beneath the arched head of the doorway on which there are sculptured subjects such as the Crucifixion,



the Trinity, the Adoration, or the Patron Saint of the church. The signs of the Zodiac, thirteen in number, according to the Saxon calendar, are sculptured over several doors. The three doors of the

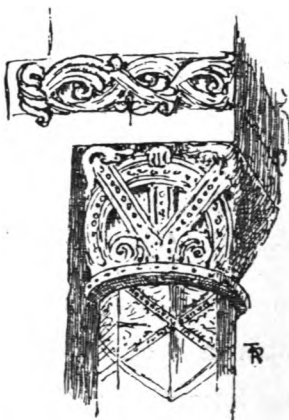


FIG. 7.—CAP OF SHAFT IN DOOR, WEST FRONT, LINCOLN

west front of Lincoln Cathedral have no tympanum, but they are otherwise very much ornamented; the shafts are of various forms, and the whole surfaces of the archivolts, shafts, and caps are

covered with decorations. (See Fig. 7.) Rochester Cathedral has a fine west door.

The Norman sculpture, unlike the Classical, that finds its ideal of beauty in the form of the human body, aims at expressing the emotional nature. What the Greeks would have thought vulgar was to the Christian the highest conceivable expression of the beautiful.

The very few wooden doors that remain are quite plain, and they depend for ornamentation on the arms of their simple iron hinges, which are fastened to the face of them with nails that have great projecting heads. (See Fig. 31.) How much better these nails with their projecting heads are than the nails of the present day, which, in accordance with our taste for shams, have to be punched out of sight

and puttied over, as if we were ashamed of them, as of most realities. Little timber work of any kind remains ; what is of it, like the doors, is very plain.

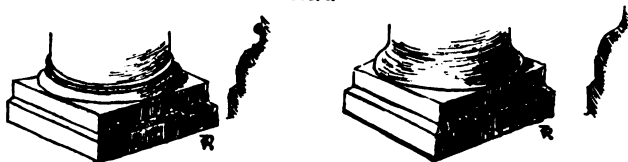
The windows are always semi-circular at the heads, but zig-zag ornamentation takes sometimes from the intended form. As the need for protection was likely to fix their size, they are small, double and single ; when double the two are together enclosed in an outer arched head. The tympanum formed by the outer arch is never pierced by any kind of opening, as was the custom later. When the walls have arcades, the windows are formed by a few of the panels of these being cut through. Internally the windows have nearly always large splays, and they are generally checked for shutters, not for glass. Indeed glass

did not become an absolute necessity for windows till the beginning of the sixteenth century, but there is stained glass in York, Canterbury, and Lincoln of dates not later than the thirteenth century, and there can be scarcely a doubt that stained glass formed part of the art of the Normans, although no specimen of it can with certainty be said to remain.

The aisled churches have massive, round, square, octagonal, or clustered piers, and often several of these forms are to be seen in the same building. The largest piers are faced with ashlar, the whole inner part being filled with concrete. Their bases are simply splayed, or they are moulded with a hollow and a round, both of which are very flat in their sections. (See Fig. 8.) A feature in the later base is the tongue-like carved

leaf or head that softens the square of its lower member into the round or octagon above it. (See Fig. 9.)

FIG. 8.



NORMAN BASE FROM ELY

NORMAN BASE FROM PETERBOROUGH

Many of the caps, as at Carlisle, Hereford, and Gloucester, follow the form of the pier (see Fig. 10), others take that of a

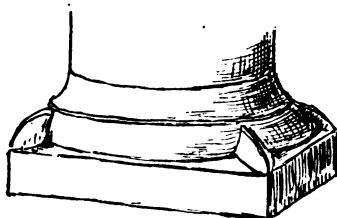


FIG. 9.—TONGUE ON BASE OF NORMAN PIER

polygon made up of some sort of square-looking pieces. But the abacus or upper member of the cap is oftener, when the

piers are not large, of a square than any other form. This is seen through all the Norman period in England, and the whole of the Gothic periods of France. The top of the middle part of the cap is on the same plane as the abacus, the lower

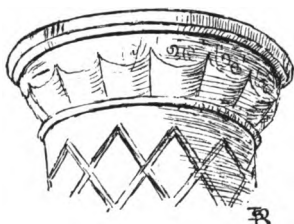
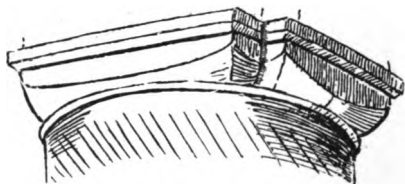


FIG. 10.—LATE NORMAN CAP, FROM SELBY ABBEY

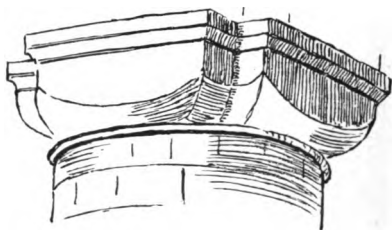
part of it being worked into a round, by the easiest of all possible ways, into what is called a cushion. (See Fig. 11.) This cushion cap continues through all the Norman period, and is one of its most characteristic features. It is broken up in later works into several parts all having

the cushion form. The lowest member of the cap is the neck moulding. Late caps are of various forms, and they are often sculptured. The flutings in the piers—

FIG. II.



EARLY NORMAN CAP FROM NORWICH, NAVE, NORTH SIDE



EARLY NORMAN CAP FROM ELY, NORTH TRANSEPT, WEST SIDE

unlike those of classical columns, which are always vertical—often slant in a spiral or zig-zag form. Perfect early piers are seen at Chichester, St. Albans, and

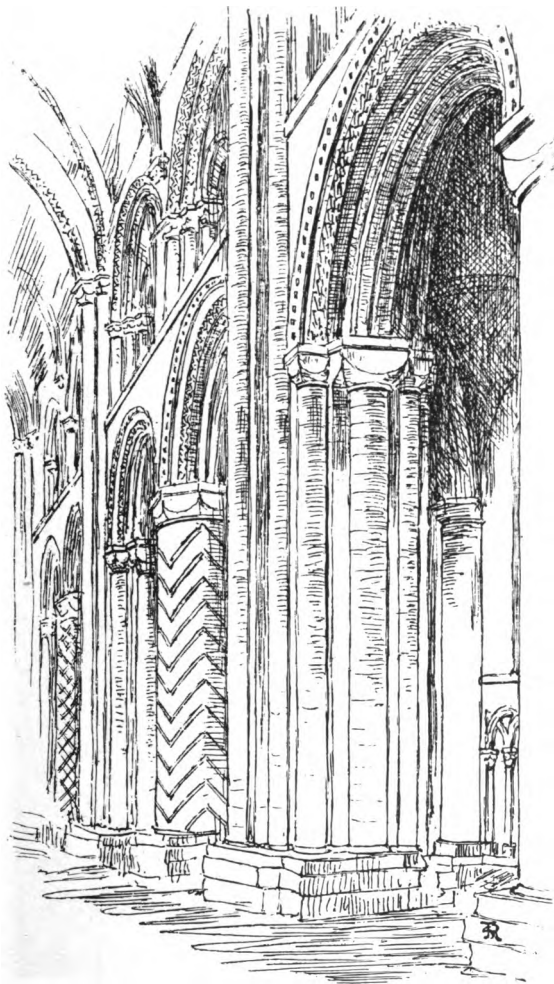


PLATE XI.—THE NAVE OF DURHAM CATHEDRAL

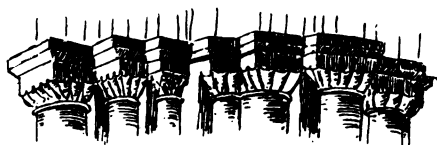


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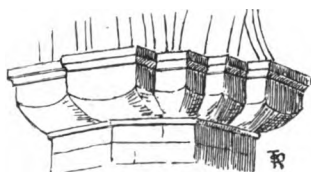
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Peterborough Cathedrals. Those at St. Michael's Church at Verulam are amongst the oldest and simplest. The archivolts over the piers are semi-circular, horse-shoe, or stilted, and their mouldings are,

FIG. 12.



LATE PIER CAP IN NAVE, PETERBOROUGH



EARLY PIER CAP IN NORTH TRANSEPT, PETERBOROUGH

like those of the piers, simple in section. The early ones are composed entirely of squares, and the late ones of a combination of squares and rounds ; indeed, nearly

all the mouldings are of those simple forms.

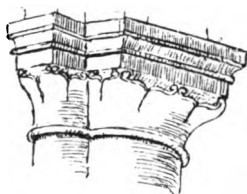


FIG. 13.—LATE NORMAN PIER CAP, FURNESS ABBEY

Over the archivolts there are two stories of openings in the walls, of about equal widths. The lower stories are connected with a narrow passage in the centre of the wall called the triforium, which is carried round the building probably for the purpose of a stage, from which to hang tapestries and other decorations on festival days; but when the aisles are of two stories, the upper one becomes a gallery for women auditors as well as part of the triforium. The open-

ings over those of the triforium are for light, and are called clere-stories.

Ribs are not seen in the earliest groined

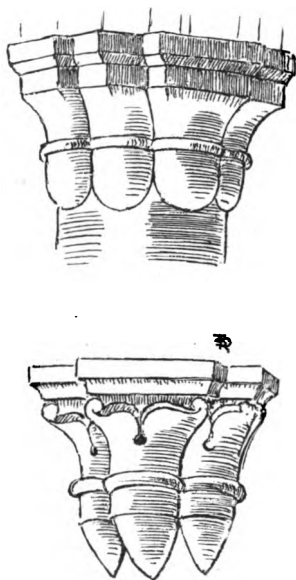


FIG. 14.—PIER CAP AND CORBEL, FOUNTAINS ABBEY

roofs, but plain moulded and decorated ribs appear in later ones. The arches of the groining rest on the ribs, and some

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vaults have thus been saved the use of centres in their construction. Bosses, although they seem to have been known,

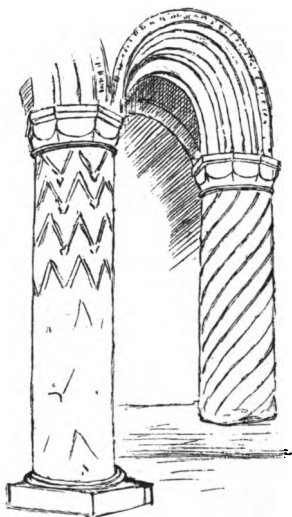


FIG. 15.—SKETCH OF PIERS IN DUNFERMLINE ABBEY

are not used except in the very latest work.

All ornamentation is designed to avoid as far as possible the use of sculpture, and there seems to have been no person like

our present carver, who comes between the sculptor and the stone-cutter, which may account for the sparseness of sculpture. The caps and other parts that would now be executed by a carver were then as skilfully sculptured as the figure subjects

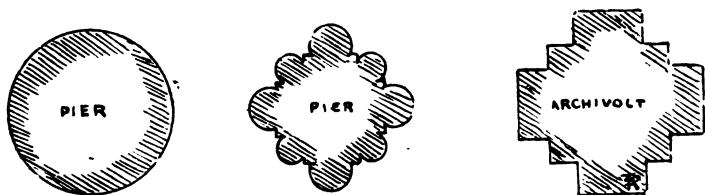


FIG. 16.—SECTIONS OF EARLY PIERS AND ARCHIVOLT, FROM ELY

over the doorways, showing that the sculptor and the carver were one.

The enriched mouldings that go to decorate the stone walls are very numerous. Mr. Parker in his glossary illustrates sixty different kinds of them—and there are many more—which are nearly all of a kind that can be executed by the stone-

cutter without the aid of a sculptor. Most of them show great ingenuity, and although necessarily more mechanical than artistic, they are always treated in an artistic manner. No geometrical accuracy was ever thought of: every stone, what-

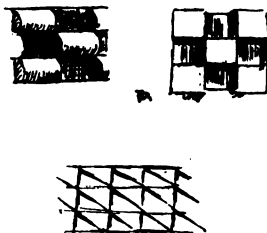


FIG. 17.—BILLET AND CHEQUER ORNAMENTS

ever its size, is decorated as a thing of itself without reference to the adjoining ones, which may be larger or smaller. The most characteristic enrichments are the zig-zag, in many forms, the billet, both square and round, and the chequer, also in many forms. These never appear

in any architecture before the Norman, and they are not continued after it, yet no architectural ornaments in any other style look so rich.

Diaper ornaments like scales of fish, pointed and round, occur occasionally as wall decorations, and they are common on the shafts of late Norman, although not then so much in use as in later times. The west front of Rochester Cathedral has diapers of a peculiar kind. The Norman—especially in its smaller buildings—is more decorated than the Decorated Period of Mr. Rickman. The nearest approach to the round in sculpture is alto-relievo, and the niches that contain these are shallow.

The position of the altar was not the same in all churches, but in most of them it seems to have been about the middle



of the choir. The altars in England were nearly all taken down about the year 1550, were set up again for a short time during the reign of Queen Mary, and finally taken down in the second year of Queen Elizabeth. Those of them that by chance remained were afterwards mostly destroyed by the Puritans, but several of the smaller altars are still in their original positions in the chantries of the churches. The only high altar now remaining and supposed to occupy its original position is in Arundel Church, Sussex, which seems to have been preserved by a covering of wood. The top of this altar is a stone shelf, 12 feet 6 inches long, 4 feet wide, and  $2\frac{1}{2}$  inches thick, finished on the lower edge by a plain splay, exactly like the early abacus of a pier cap, and it has on the top five

incised crosses, in allusion to the five wounds of our Lord on the Cross; it is supported by a plain solid stone, and built against a stone wall about 8 feet high, which stands about 7 feet west of the east end of the church. The simplicity of this altar suggests a decorative covering. Altars were generally of wood before the year 509, after that they were of stone till the Reformation, and were sometimes used as reliquaries.

The Bishop's throne was a stone chair, but there is not one now remaining in England; at Norwich its position is distinctly marked in the centre of the apsidal end of the choir.

In the wall on the south side of the choir there are stone seats, called Sedilia, that were used at the celebration of mass: these are generally three in number, but

in the later periods we find in abbey churches four, and there are five at Southwell. Near the sedilia there is generally a piscina to receive the rinsings of the sacred vessels; it is also of stone, hollowed out like a basin, and has a small drain. Over the piscina, or somewhere near it, there is generally a Credence Niche, or table for the elements.

The Baptismal Font occupied a position near the door; many of these, square, round, and octagonal, have been preserved. Some of them are richly decorated and sculptured with figure subjects, and they are mostly very quaint and beautiful.

No pulpit was required, as the Bishop preached from the altar steps. The larger churches had organs, generally placed in the galleries, but they were not like the grand instruments of the present day, for

organs did not attain to anything like what they are now till the fifteenth century.

There are no floor tiles left that can with certainty be said to belong to the Norman period, although there are some at Canterbury representing the signs of the Zodiac, a decoration often used by the Normans, and Norman tiles are spoken of at a later date. The earliest tiles seem to have been made of clay, on which an ornamental stamp was impressed: they were then dried, and the impression of the stamp filled in with clay of a different colour. Some tiles found at Castle Acre have the impression of a stamp but no filling in. Heraldry had not become a science, but kings and nobles had assumed distinctive marks for their shields by which they were known to their friends; and although a stone cross was erected at

Stanmore, somewhere between Cumberland and Westmorland, in the time of William of Normandy and Malcolm I. of Scotland, on which were engraved the arms of the monarchs for the purpose of fixing the march between their kingdoms, there does not seem to be a single example of arms sculptured on a church, although arms would likely be exhibited on the hangings used in the decorations at festivals, as they were in later times.

It is difficult to get a view of the foundations of Norman buildings. The only one seen by the writer was composed of a bed, about two feet thick, of small loose stones such as might be gathered from the surface of a cultivated field. On these the ashlar stones of the wall were built, and they formed a good foundation, as the wall showed no crack or settlement of any

kind, but the building was a small parish church. For heavy buildings, especially towers, the Normans were not sufficiently careful of their foundations, and of this there is unfortunately too much proof. See Peterborough, Ely, and other Cathedrals.

As the semi-circular diagonal ribs of a compartment of a groined roof had necessarily to cross a wider space than the side ribs of the same compartment, the side ribs had to be formed of stilted arches so as to correspond in height with them. The awkwardness of this arrangement was overcome by the invention of the pointed arch by which the stilted arch was replaced. This new form gradually grew in favour till it was used for all the purposes of the arch, and the beautiful semi-circular one, so suitable except for

groining, was altogether abandoned. This development of the pointed arch, although included in Mr. Rickman's Norman Period, was called by Mr. Sharpe, Transitional; but every change was gradual, just as in all the other periods some of the distinctive features of the succeeding style are seen in the immediately preceding ones.

*Characteristic details of the Norman Period* are semi-circular arches, with or without stiling, sometimes of a horse-shoe shape. The towers and turrets have low coned roofs, the arches of the arcades interlace, and the piers are round, octagonal, or clustered, and, if fluted, the flutings often take a diagonal form.

The clustered piers exhibit in their

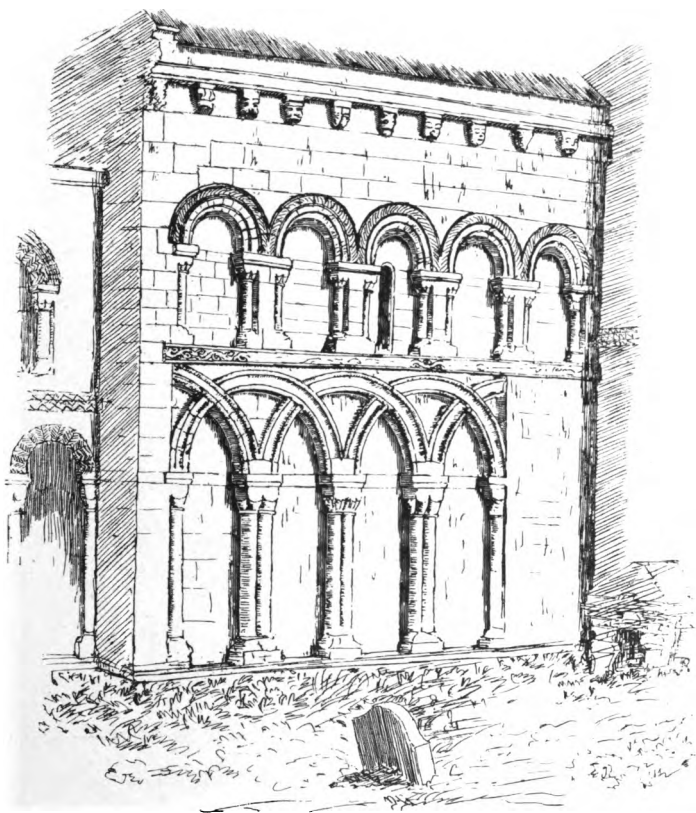
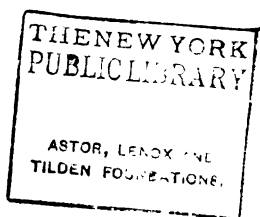


PLATE XII.—CHANCEL OF LEUCHARS CHURCH, NORTH SIDE





sections simple squares and rounds, and most of the piers have plain cushion caps. The later caps have these cushions cut up into several small ones, or they are decorated, and they take other forms. The upper members of the early bases have not more than two slightly curved members which follow the forms of the



FIG. 18.—SECTIONS OF NORMAN BASES OF SHAFTS OF DOOR,  
WEST FRONT, LINCOLN

piers and rest on square under-bases, and the upper members of the later ones get more moulded, and a tongue ornament occupies the corners between the mouldings and the square under-base.

Early archivolt has square sections,

later ones are composed of rounds and squares, and the side aisles are groined in the first period, but not the mid-alleys, and the groins have no ribs. Afterwards the mid-alleys are also groined, and ribs are introduced which are plain and decorated, but bosses are rarely seen.

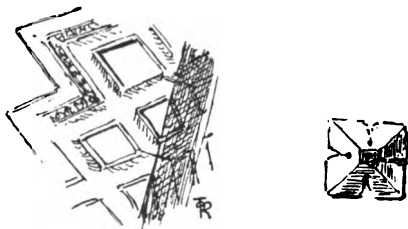
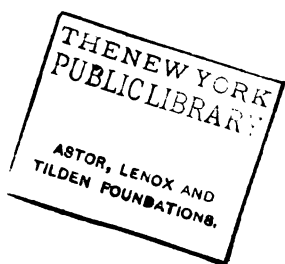


FIG. 19.—ZIG-ZAG AND EARLY NAIL HEAD FROM DOOR,  
WEST FRONT, LINCOLN

The commonest ornaments are the billet, square and round, the zig-zag in many forms, and the chequer also in many forms. In late work there is the nail head plain and later the nail head divided, which gives the first idea of the beautiful dog-tooth of the early English.



**PLATE XIII.—APSIDAL ENDED CHOIR, ST. LUKE'S CHAPEL, NORWICH CATHEDRAL**



The southern side of the west front of Ely Cathedral in its lower sections forms a fine example of late Norman ; its upper parts, which are of later date, are not so fine. Part of the north side of this front is wanting ; it no doubt fell—but when is not known—and it has not been rebuilt. The Early English porch in its centre accords well with the older work. (See Plate xviii.)

Of all the English cathedrals, Durham has the grandest interior (see Plate xi.) ; but there are others, such as Peterborough and Norwich, equally fine and more complete. Peterborough, but for the Perpendicular tracery of the otherwise unaltered windows, and its late presbytery, would be almost complete. The nave and transepts of Ely are fine, and they have been well cared for ; but Norwich, although

## 66 ENGLISH CHURCH ARCHITECTURE

smaller, has the most perfect Norman interior. The only very important changes are in its choir, where the bays and clere-story have been converted into Perpendicular, although the triforium is left untouched, but withal the interior is very beautiful. (See Plate XIII.) The two eastern bays of Selby Abbey nave appear to have been built just before the Early English Period, but they show no transitional features, for the builders here seem to have learned nothing of the movement that was in other places growing towards the Early English. The eastmost of these two bays is quite plain, although intended for decoration, and the other one is fully decorated in the Norman manner. All the other bays to the west are Early English, although the lower part of the west front

is Norman. Ely, Norwich, Rochester, St. Albans, and other Norman interiors, retain distinct traces of painting on the polished stones and the smooth plaster surfaces of the walls. All the walls and the piers and other surfaces seem to have been everywhere decorated with painting and gilding. More of the old painting remains on the walls of St. Albans than in any other building.



## CHAPTER VI

### THE EARLY ENGLISH PERIOD

IN the Early English Period the pointed arch has not only taken the place of the semi-circular one, but in everything else there are structural alterations on the building. The change began, as we have seen, at the groined roofs. The centre alleys in large churches are now mostly groined, and the aisles have groins of a similar form. In this period the centre alleys of the Norman churches were sometimes groined, but this was more frequently the case in the later period. There are moulded ribs on the diagonals and at the sides of the groined parts; sometimes

there is a rib at the apex, and carved bosses are occasionally used. Although, as we have seen, ribs are not necessary in groined roofs, they are now used as a framework for the arches, and the construction is simplified by them. (See Fig. 20.)

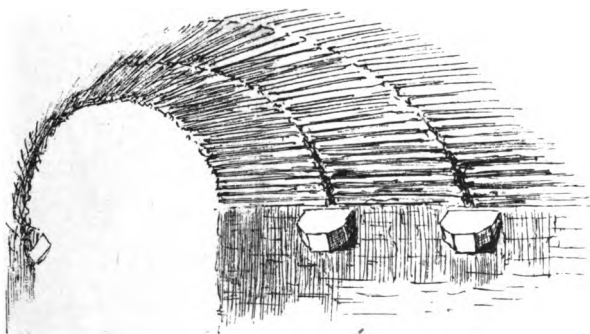


FIG. 20.—VAULTING AT ROTHESAY CASTLE, SHOWING RIBS BROKEN DOWN

In later periods additional ribs that were purely decorative were introduced to form what are called *Lierne Vaults*.

Excessive decoration has now given place to a decided inclination to produce effects by plain mouldings. The corbels

under the table courses, that were so much carved by the Normans, are now only moulded ; but in such a way, in some of the early works, as to express the features of a face when seen at a distance, and the later styles continued to mould these, but missed this expression. When mouldings are enriched, the dog-tooth sometimes by

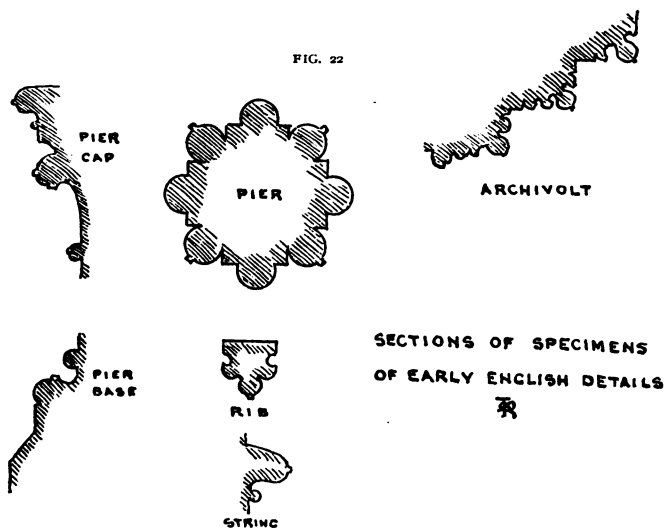


FIG. 21.—DOG TOOTH ORNAMENT FROM LINCOLN

itself is sparingly used, at other times it alternates with a flower. The simple dog-tooth is seen to perfection at Lincoln and Ely. (See Fig. 21.)

The archivolt mouldings are no longer confined to boutell and square sections, and there is a greater freedom in the use of the circle in them ; segments of it imitating

the pointed arch are combined with fillets, and thus quite new forms are produced. (See Fig. 22.) Probably, the pointed arch



form was the foundation for all the others. The piers have abandoned the slanting flutings of the Normans, and assumed vertical lines that make them resemble bundles of reeds; those of Westminster

Abbey, and several other churches, are circular in plan, clustered with round shafts

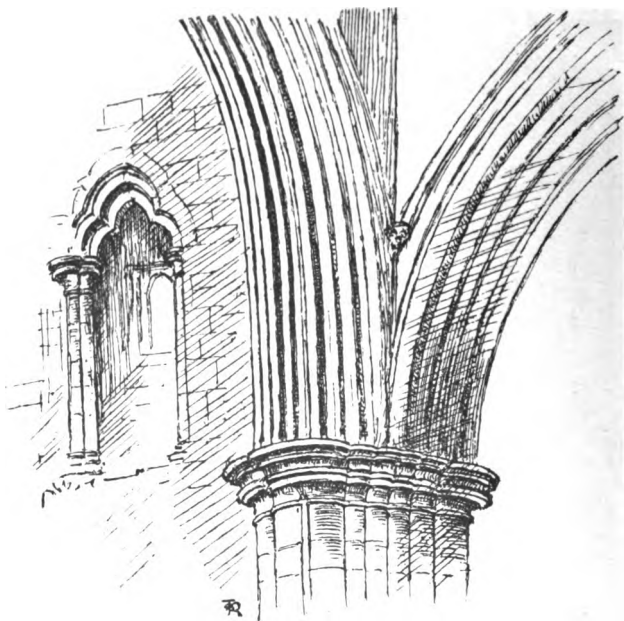


FIG. 23.—CAP OF SWEETHEART ABBEY

producing a similar effect. They have become very much smaller in circumference, and in comparison with the classical column have completely reversed their

proportions. No height now seems too great for any size of pier ; but the builders, apparently sensible of this great change

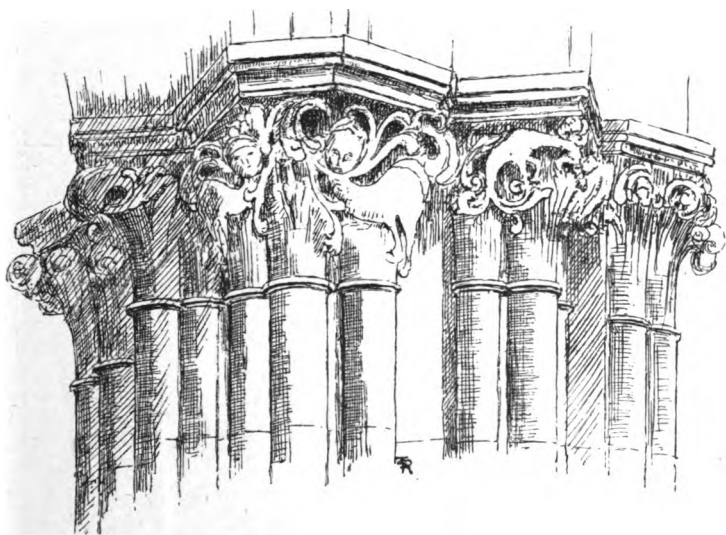


FIG. 24.—CAP, NAVE, WELLS CATHEDRAL

in appearance, occasionally put horizontal bands round them at intervals, making them correspond somewhat with the old proportions. The French, probably with the view of not detracting from the ap-

## 74 ENGLISH CHURCH ARCHITECTURE

pearance of the great height for which their churches are famous, did not in some

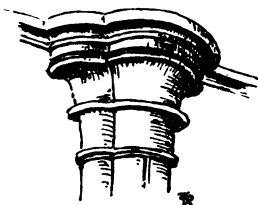


FIG. 25.—CAP OF SHAFT, WEST FRONT, LINCOLN

cases use these bands. The caps of the piers are now a series of mouldings, fol-

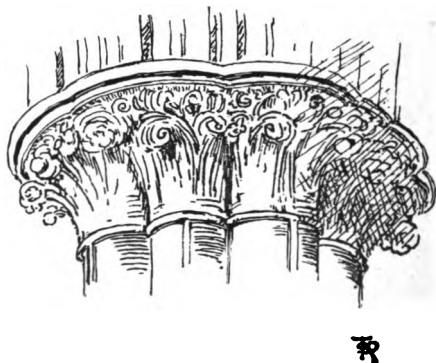


FIG. 26.—PIER CAP, LINCOLN

lowing, in nearly every case, the contours of the shafts (the nave of Wells Cathedral

exhibits a notable exception to this rule); but they still preserve the triple arrangement of abacus, bell (formerly cushion), and neck. When carving is used in caps,

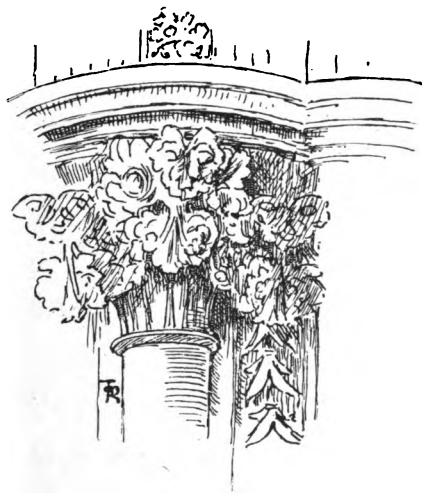


FIG. 27.—LATE EARLY ENGLISH CAP, LINCOLN, CROSSING

it is the result of a careful and intelligent study of nature in many of its moods, not a copy of it, but an expression of the result of study. The bases of the piers are formed by a series of mouldings that resemble the



attic bases more than any other features of the Gothic style. The piers, with their bases and caps, and the archivolts over them, and all other moulded parts, show an effort to produce the best possible effect in light and shade, by alternating deep shadows, half-tints, and high lights, such as might be suggested by a painter, and which are probably arranged to accord with musical harmonies. All arches have label mouldings outside, to protect the openings from the drip of showers, and inside, probably to protect them from the drip of sweating walls; but these, like other constructive features, are often used for decoration only. Shafts for the support of the groins of the roof are not always started from the floor, as they were in the Norman and earlier Early English churches, but rise from corbels placed

above the caps of the piers. Mr. Moore thinks that, in all pure Gothic buildings, these shafts must continue to spring from the floor, as they did in many cases during all the periods of French architecture; and he approves of the square abacus of the caps of piers, also so much used in France. On the other hand, Mr. Freeman says that, 'in order to produce a perfect vertical effect, the eye must be prevented from resting on any part in the ascent,' and that for this reason the change in the form of the abacus, from the square to the round or octagon, 'is a development of the highest importance.' The true reason for the difference seems to be, that the square abacus suits the French sculpture better than the round one, and the round one the English sculpture better than the square one. The caps of the

piers in the nave of Wells are sculptured in the French style, and their abacuses are partly square. (See Fig. 24.)

The English architects of the time probably thought, as some of their successors still do, that the harmonious effects of light and shade, on their clustered piers, were of more importance than any structural suggestion that went to connect the floor with the arches of the roof. When the mid-alley is not groined, the ceilings are sometimes formed like a barrel vault and lined with wood or plastered. This makes way for the lancet windows that rise into the gables above the side walls. But sometimes the stone vaulting is imitated in wood and plaster, as at York. The arches of the arcades are not now interlaced, but they sometimes, as other arches also do, take a cusped or foliated

shape, which is produced by drawing each side of the pointed arch from two centres

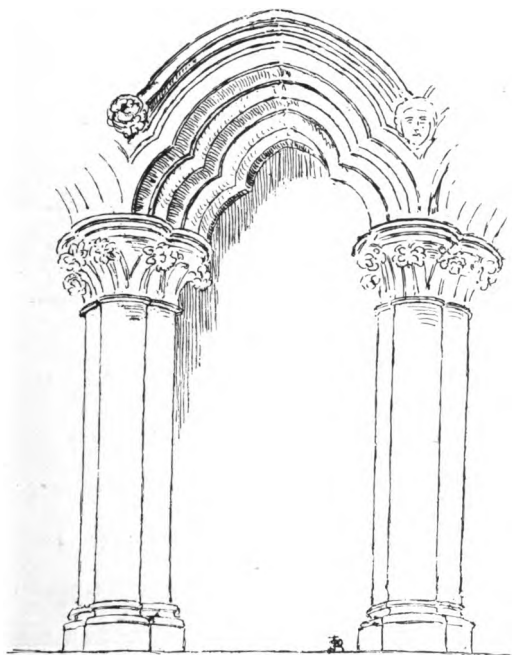


FIG. 28.—ARCADE, EAST END, LINCOLN

instead of one. This is perhaps the most beautiful form of arch that has ever been designed. Sometimes the top of it is

## 80 ENGLISH CHURCH ARCHITECTURE

rounded, instead of being pointed, but the pointed form is the better one. (See Fig. 28.) The double or triple opening, when used for windows, or for the triforium, has single or clustered round shafts,



FIG. 29.—TRIFORIUM AND EARLY SUGGESTIONS OF TRACERY, LINCOLN

between the lights or openings, and the top inclosed by the outer arch is pierced by holes, of various shapes, that form part of the window, and are stepping-stones towards the tracery of the later work. (See Fig. 29.) This period seems to

have reached perfection just before the centre shafts gave place to plain mullions, that is, when the distinct idea of a pier or shaft for the support of every arch ceased to be a necessity in construction. At this point the transition towards the Decorated Period may be said to begin. Narrow windows called Lancets are now common; sometimes they are in groups, the centre one being highest, with the others lessening in height gradually towards the outer ones, which are lowest. Windows generally take this form in gables, when their tops rise up in the gables above the height of the side walls: windows of three lights are common, and a square headed opening is rarely met with. Often the pointed heads of small openings are cut out of the solid stone, showing the decorative use of the pointed form.

## 82 ENGLISH CHURCH ARCHITECTURE

The Normans also, occasionally cut out their round-headed openings in the same way. The insides of windows continue to have a wide splay, but there is a distinct

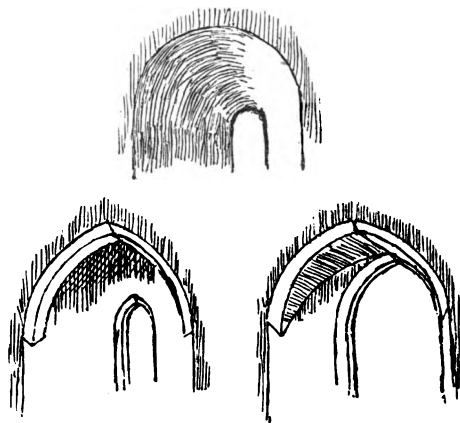


FIG. 30.—REAR ARCHES, NORMAN, AND LATER FORMS

change on their arched heads inside. The rear-vault does not now accommodate itself to the width of the splay, but abuts to it, and it is generally not so high as the outside arch. (See Fig. 30.) There are various ways of finishing this inner arch or

rear-vault, all of them invented during this period. Sometimes it is done by a single splay butting to the wall; at other times by a double splay forming a rib; and again, when required to correspond with a late

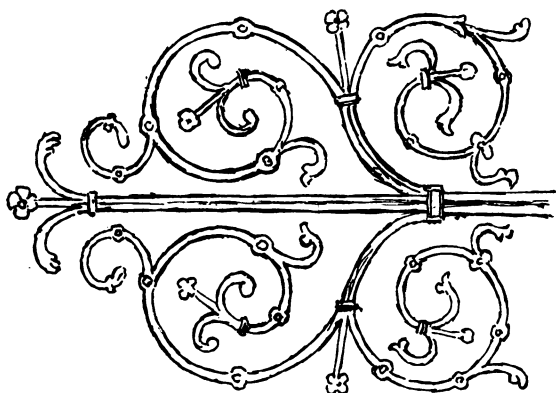


FIG. 31.—EARLY ENGLISH DOOR HINGE

or decorated interior (although the outside may show only a splay), it takes the form of a foliated arch, supported either by shafts or corbels.

The outside faces of the doors are often covered with the arms of elegantly de-



signed hinges. There is more wood-work remaining in this than in the Norman Period. The mouldings and decorated parts of it are exactly the same as they are in the stone-work. Diaper ornaments are used in the decoration of the plain surfaces of the walls inside the churches, and they

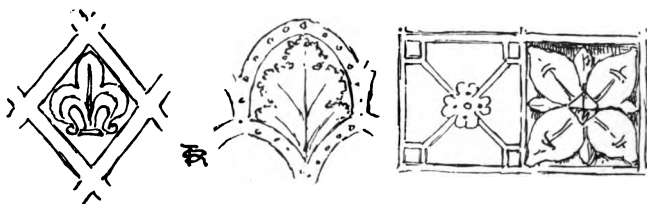


FIG. 32.—DIAPERS

add much to the beauty of Westminster Abbey. Parts of the original painting and gilding were to be seen there before the preparations for the celebration of the Queen's Jubilee. This painting and gilding, begun, as we have seen, by the Normans, was continued through all the Gothic periods: Norwich and Rochester

Cathedrals contain specimens, which belong to the fourteenth and fifteenth centuries, which proves that the modern fashion of leaving the stone-work of the interiors of churches without painted

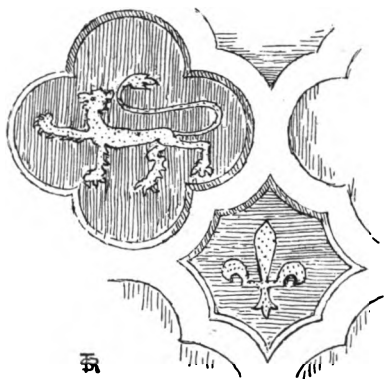


FIG. 33.—WALL PAINTING, ROCHESTER CATHEDRAL

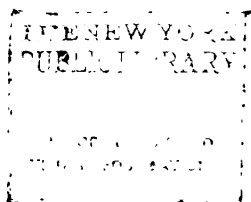
decorations is quite opposed to the art feeling of the middle ages, and the rough interior walls of the moderns are even more opposed to that feeling. Flooring tiles are occasionally met with, and brasses and engraved slabs, of stone and alabaster,

are plentiful : these seem to have been the earliest monuments in churches, and were probably designed to lie on the floors so as not to occupy much space. The engraved lines of the brasses seem to have been filled with enamel of various colours ; but it has nearly altogether wasted away. The early monuments are of excellent design and execution, not inferior to those of any after time. There are a few monuments of stone, principally for notable personages ; of these the one to Archbishop Walter de Grey, in the east aisle of the south transept of York Minster, is a beautiful example. Mr. Freeman says that the early monuments stand unrivalled for the purity and simplicity of the religious lesson they convey.

Figure subjects are in complete relief ; they continue the sentiment of the older



PLATE XIV.—HEADLESS FIGURE FROM LINCOLN, SOUTH DOOR OF PRESBYTERY



work, but are now executed with much more artistic freedom and refinement. The sculptures of Lincoln and Wells Cathedrals will compare favourably with those of any country or period. (See Plate xiv.)

At a time when men of acknowledged taste pronounced Gothic architecture to be a barbarous art, and said that its piers interfered with the floor space, that its arches were constructed so as to push themselves down, and that it had no purpose but to shut out light, John Flaxman was thus speaking the same thing at the Royal Academy. 'Much of its sculpture is rude and severe, yet in parts there is a beautiful simplicity, an irresistible sentiment, and sometimes a grace excelling more modern productions. It is very remarkable that Wells Cathedral was finished in 1242, two years after

the birth of Cimabue, the restorer of painting in Italy, and the work was going on at the same time that Nicolo Pisano, the Italian restorer of sculpture, exercised the art in his own country : it was also finished forty-six years before the cathedral of Amiens, and thirty-six years before the cathedral of Orvieto was begun ; and it seems to be the first specimen of such magnificent and varied sculpture, united into a series of sacred history, that is to be found in Western Europe. It is therefore probable that the general idea of the work might be brought from the East by some of the Crusaders ; but there are two arguments strongly in favour of the execution being English : the family name of the bishop is English : “ Joseline Troteman ” : and the style, both of sculpture and architecture, is wholly different from

the tombs of Edward the Confessor and Henry III., which were by Italian artists.'

Of stained windows there are specimens sufficient in Canterbury and York to give a perfect idea of the greatness of those early masters, who produced from small bits of glass, of primary colours, very harmonious effects, that are actually enhanced in value, instead of being injured, by the quaintness of the narrow bands of lead with which they are fastened together. The subjects for the glass pictures were taken from the Life and Passion of our Lord, or from the lives of saints in some way connected with the church; others were scenes from the Bible. Symbolism is largely employed in the production of these pictures. Heraldry also takes an early place in stained glass, as well as in brasses, engraved slabs, and other stone-work.



A screen was introduced at the west end of the part of the church occupied by the

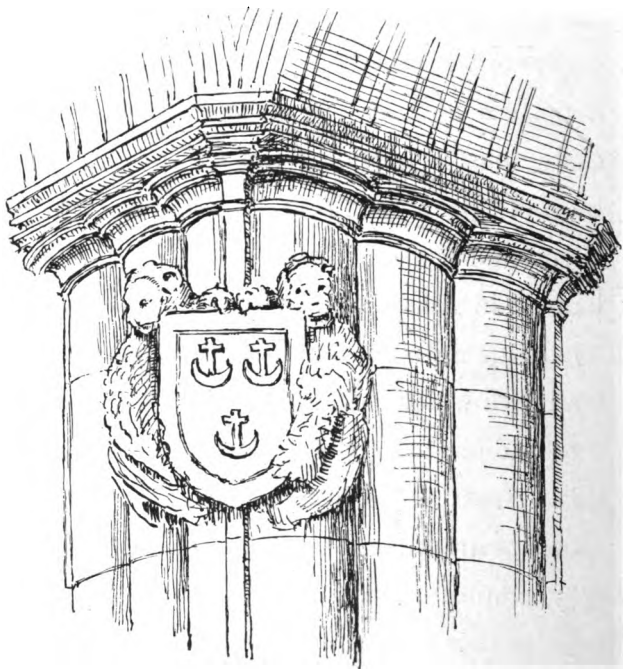


FIG. 34.—PAISLEY ABBEY, NAVE, SOUTH SIDE

clergy, to stop cold draughts, which was afterwards called the Rood Screen, from the cross that was always placed over it.

It had a passage or loft on the top from which the priests could address the people. This screen seems at times to have had a painting of the Crucifixion on its west side, and a picture of the Last Judgment on its east side. Some of the choir stalls of this period exist, and there misereres, like those of the later periods, are often sculptured with comic subjects from common life and Bible story, but these were probably hidden from the laity.

The roofs and gables of the church have acquired a steeper pitch ; they are now usually nearly an equilateral triangle. The square towers have often turrets ; parapets are common, mostly plain, but occasionally panelled or pierced. Gargoyles, for throwing the rain off the parapet gutters, appear for the first time. Sometimes they are sculptured, at other

times plain. Buttresses have great projections and saddle-back copes, and flying buttresses make their appearance. There can scarcely be a doubt that in earlier buildings the solid wall, dividing the aisle into chapels, was carried up through the side roof, high enough to resist the thrust of the groining of the mid-alley, which it would do perfectly ; but builders, who knew the arch so well, could not fail in course of time to apply to it the new use of a flying buttress, and so dispense with a solid wall. The constructional need for a top load, on the outer buttress thus created, took the form of a pinnacle, and by a fine sense of fitness, a new thing of beauty was being added to the building, while a saving of materials was being effected. Carved crockets and finials occasionally decorate the pinnacles, and

the angles of the buttresses, where not left square, have sometimes chamfers instead of the boutell mouldings of the Normans.

There are many examples of chests that were used in churches for keeping the sacred vessels and vestments ; they are for the most part very simple, but beautiful.

Salisbury is the only cathedral in England which remains almost the same as when originally built. Founded in the year 1220, and completed within forty years—all but the steeple, which is of later date—it therefore belongs to the Early English Period, and is the most beautiful of all the cathedrals externally, not so much on account of its style as of the fine proportioned steeple and the open grassy site containing so many fine trees. The interior is, however, disappointing. It has a spick and span appearance and a black effect, caused by

the too free use of Purbeck marble shafts. There is no other building so complete in the style, but there are many parts of exteriors, and nearly whole interiors, that are much finer than Salisbury. The period, as a whole, attained a perfection and refinement that may favourably be compared with the best Greek architecture. A church of the period complete, with its mural decorations, rich hangings, stained-glass windows, and much-adorned furnishings, must have been exceedingly beautiful.

Many of the small churches, unlike the Norman ones, are simple in design, and have been executed with the greatest economy in materials and labour. Their roofs, both of mid-alleys and aisles, are for the most part of wood. None of the grand effects sought after in the great

churches seem to have been thought of, and yet they are stately and beautiful, quite unlike some small modern churches, which show a remarkable ignorance of fine art on the part of their builders. Belfries are common, and most of them are fine.

The piers, early in the period, are often round in section ; sometimes they are of four half-rounds, and later the octagon becomes a favourite section. The windows are often simple lancets, and many of the churches have neither buttress nor base, and scarcely any moulded parts.

*The principal details characteristic of the Early English Period*, in the large churches, are the pointed arch ; small piers and mouldings ; archivols and piers of round and filleted sections, with hollows

between. The roofs of the mid-alleys are groined, and the groins have moulded ribs and occasionally carved bosses at their junctions. The dead wall under the enclosing arch of a group of more than one window, or other opening, is pierced, and the window heads are richly moulded. When shafts cluster round piers they are often of Purbeck marble, held in position by moulded bands that form courses of the piers and divide them into several stages of height. Windows are often lancet-shaped, and rise in height, one after the other, as required, to fill up skewed tops of walls or spaces under groined roofs. The doors are generally high, and fitted into recesses, sometimes of great height. Caps of piers and shafts are often formed of plain mouldings; when they are carved the foliage suggests upward

growth. The dog-tooth is the commonest ornament that enriches mouldings, and the walls are sometimes decorated with diaper ornaments of low relief. At Lincoln some of them have plain sinkings that suggest the diaper without sculptured ornament. About the end of the period, or the beginning of the Decorated one, sculpture attained its highest perfection.

The interiors of the naves of Lincoln and Wells can hardly be surpassed as fine specimens of the period, they have no sculpture except in the caps of the piers, but the little that there is of it is exquisite. The sculptures at the south east end, outside, and those at the Easter tomb, inside Lincoln, are as fine as anything of the Middle Ages. The greater part of the west front of Lincoln belongs to this period, but it is hardly so fine as the west



front of Peterborough, which is also of the period, the effect of which is, however, somewhat spoiled by a Perpendicular porch.

## CHAPTER VII

### THE DECORATED PERIOD

THE most distinctive mark of this period is its window tracery. The builders, after many efforts, having succeeded in piercing the wall spaces under the inclosing arches over the heads of the windows, that were composed of more than one division, with satisfactory openings for light, and having introduced mullions that did not, like shafts, require bases or caps, must have found it easy to invent that decoration of the tops of windows which is called tracery, and the invention opened up quite a new field for the exercise of their ingenuity and taste.

The earliest forms of tracery are confined for the most part to the pointed arch in combination with the circle; later they are of all kinds of curves, and of endless variety, but all are geometrically drawn from centres. In search of new forms for tracery the Flamboyant of France and the later Perpendicular Period are sometimes approached.

The most beautiful of all Gothic windows are of this time; any number of lights can now be treated as one window, which is a very valuable arrangement for the stories that are pictured in stained glass. The tracery of the windows is supported by mullions which have neither bases nor caps, square headed windows are not uncommon, and the windows are often moulded and decorated both outside and inside in the same way.

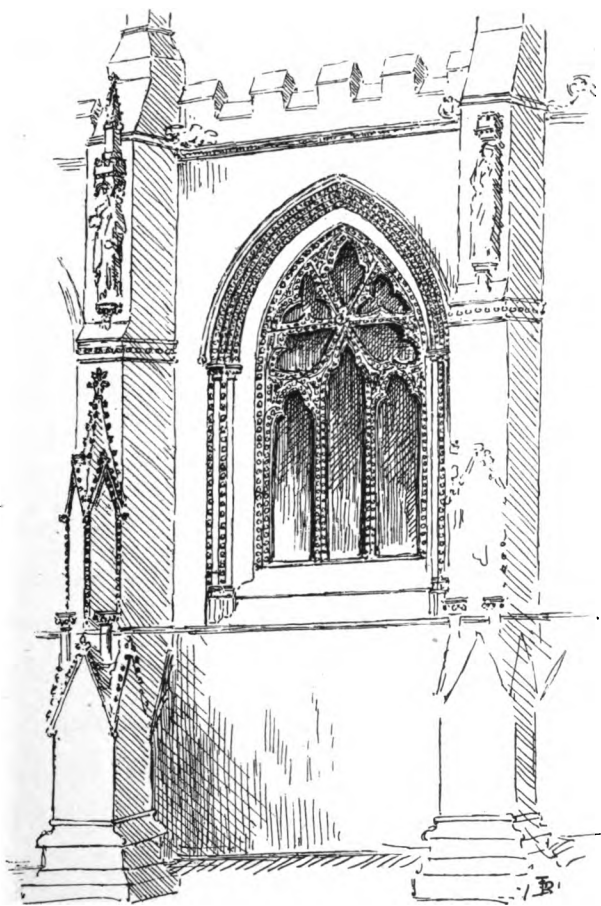
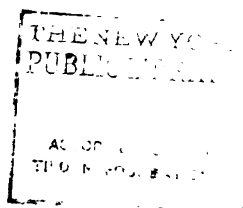


PLATE XV.—SOUTH AISLE OF NAVE, GLOUCESTER CATHEDRAL



Tracery, like other constructional features, becomes decorative in nearly all the materials used in the building of churches; wall surfaces are covered with it; it appears in wooden screens and lead-work; it is often used on external walls to produce the effect of outlines, no mouldings being used, and the hewn work being flush with the face of the wall.

It is difficult to fix a point in the development of this period as the beginning of the succeeding one. On that account what may be supposed by some to belong to it may have a place in another.

The dumpy roof of the Norman tower, that had increased in height during the Early English time, is now reared as high as perfect safety in construction and a sense of good proportion will permit, and although the tower and spire seem

to become a complete whole only when they together form a steeple, curiously enough they always show in combination two distinct parts. This will probably account for so many of the great cathedrals, such as Canterbury, York, Lincoln, Durham, and others, having central towers without spires. It is not uncommon to see modern steeples, which are supposed to have been built in imitation of the old ones, having their towers and spires inseparably joined together by a window or other feature belonging to both, but these could never be mistaken by an expert for old works. Although Salisbury Cathedral is, as we have seen, Early English, its steeple, completed in the year 1375, belongs to the end of the Decorated Period. It is the highest (404 feet) and, although not ornate, one of the finest

in England. (See Frontispiece.) It is said that St. Michael's, Coventry, has the most beautiful spire ; that may be so, but it is comparatively small. Salisbury, however, is externally the most beautiful of all the beautiful churches in England.

Groined ceilings have not only the necessary constructional ribs, but others that have only a decorative use, dividing the plain vaults into panels, and thus making Lierne Vaults. Carved bosses cover all their junctions, coats of arms and other decorations occasionally fill the panels, and the fan tracery of the Perpendicular Period begins to be suggested. The compartments of groining are called Tripartite, Quadrupartite or Sexpartite, according to the number of their parts.

Buttresses have niches for figures, or



panels like niches, and occasionally at the corners of the building they are built on angle-wise. The pinnacles on the flying buttresses are generally square and much decorated with carved crockets and finials.

Parapets are pierced and cusped, and table-courses are not now seen.

Mouldings are less geometrical and more flowing, the *boutell* has a fillet breaking its round into two parts, and the ogee has come into use. The sinkings in mouldings are not always so deep, although the effects of light and shade are still seen, but the shadows are not so deep, and the whole effect is less sharp. (See Plate xvi.)

The caps of shafts and piers are more carved, and the jambs and archivolt of doors are sometimes richly sculptured



SECTIONS OF SPECIMENS  
OF THE DETAILS OF THE  
DECORATED PERIOD

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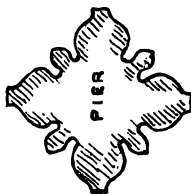
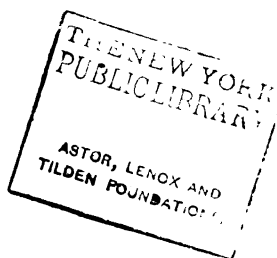


PLATE XVI.



and more beautiful than those of any other period.

The splays outside of windows are increased in size, thus pushing the glass nearer the centre of the walls.

The ball flower is now the commonest ornament, and a new four-leaved flower



5

FIG. 35.—FOUR-LEAVED AND BALL FLOWERS

has been invented. Both are used as spaced ornaments occupying the hollows in jambs and archivolts, and the ribs of vaulting, and in every case the effect is exceedingly rich. The carving is plentiful, but it has lost some of the crispness that was shown in the Early English Period. In caps it inclines to suggest horizontal instead of vertical growth, so

that the idea that before existed of its being a constructive part of the building is abandoned, and ornamentation appears to be all that is sought after; but there is greater variety of subject. In some churches there are no two caps in which the same leaf is seen, all being different and treated in a masterly way; the bell or carved part of the cap now assumes greater projection, which gives to it a bulgy appearance that shows the sculptures of foliage and animals to great advantage.

Embrasured parapets copied from fortified buildings are introduced for a purely decorative purpose.

Much of the woodwork of this period has come down to us, and the stalls of choirs with their traceried, crocketed, and finialed screens exhibit its beauty as much

as any other part of a building. Those in Wells Cathedral are of stone, and, although modern, are worthy of mention, as they have been carried out in the spirit of the very finest of the old work.

Diaper wall ornaments are much used. They are carved in relief instead of being simple sinkings, and are sometimes four times as large as in the earlier period.

Heraldry is now also at its best, and has become valuable in decoration, partly on account of its symbolism, but mostly because it was the custom of knights to receive their arms from the Church, and it was thus becoming that these should be returned to the giver after death, especially when they had been untarnished. (See Fig. 34.) Those who died in battle have their effigies clothed in armour, and those

who died otherwise have their arms suspended over their effigies. Throughout all the periods of Gothic art the shields on which the arms are shown take the form of the arch that was most common at the time. After the decline of art that simple form gave place to fantastic ones, but modern heralds are going back to the old simple shapes. The decline of heraldry corresponds with the decline of art. Mr. Poole gives the following example of this: 'In 1329 died Robert Bruce, King of Scotland, leaving unfulfilled a vow to go in person to the Holy Land. On his death-bed he entreated James of Douglas to carry his heart thither, a mission which his trusty friend and companion in arms died in attempting; but the Douglas still bears, in addition to the paternal coat, a man's heart proper royally crowned *or*.

How simple is this device! In 1656 (that is, more than three centuries after) James Graham, Marquis of Montrose, was barbarously murdered by the traitors of Scotland, and his head fixed on a pike at the Tolbooth. It was removed by a retainer of the Marquis named Græme: a service to the dead thus commemorated in the crest of his descendants. *Two arms erect issuing from clouds, in the act of removing from a spike a human skull: above the skull a Marquis's coronet, all between two laurel branches proper, with the motto Sepulto Viresco.* The description of this crest is as long as the history of the deed which it commemorates, and one cannot look at the cumbrous medley of head, coronet, arms, spike, clouds, scrolls, and mottoes, without feeling that the herald's art had fallen



far beneath the worthy deed which it had to celebrate.' .

Stained glass is more than ever used, and has not, like sculpture, lost any of its original force. The east window of the choir of Gloucester Cathedral, although erected in the Perpendicular time, contains a very large quantity of the fine glass of this period.

Tombs placed above the floors have very much increased in number, and brasses are common. Small churches continue to be very simple; there is little carving on them, and their mouldings scarcely differ from those of the Early English.

*The principal details characteristic of the Decorated Period* are the windows, which are sometimes finished exactly the

same outside and inside, and have mullions without bases or caps, and perfect tracery. The groined roofs are divided into panels by moulded ribs which have at all junctions carved bosses. The caps of piers and shafts are nearly always carved, and the carved parts, being greatly projected, have a bulgy appearance. They have abandoned the feeling of the earlier period of growing upwards, but have become richer in effect.

The ball flower is the commonest ornament, and table-courses are abandoned.

One of the finest examples of the period is the choir of Ely Cathedral, and the aisles of the nave of Gloucester are also fine.

## CHAPTER VIII

### THE PERPENDICULAR PERIOD

THIS development of Gothic Architecture is peculiarly English, as the Flamboyant of the same period is French, and it is the Perpendicular that makes the churches of England, which were nearly all added to or altered during its period, so different from those of other countries. Previously the Gothic art of all the northern nations had many strong points of resemblance, but in this period the art of England was peculiarly English.

The Perpendicular takes its name from the tracery of its windows, which has

abandoned the curvilinear forms of the Decorated Period and adopted straight perpendicular mullions, that rise from the

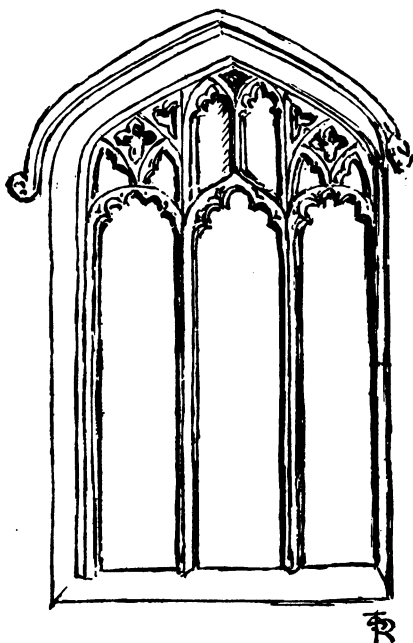


FIG. 36.—ST. BENEDICT WINDOW, LINCOLN

sill and terminate at the arch. Probably this change was first suggested by the growing love for stained-glass pictures.

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But the same arrangement was certainly afterwards made for external effect, and it was strained beyond structural truthfulness for that purpose. The north transept window of Durham Cathedral, which is only one of many of a similar kind, when viewed from the outside appears to be too light in construction to be able to exist, and when one goes inside its support is discovered in the shape of a gallery-like transome at the springing of the arch. This need for strength in such an aerial construction no doubt caused the introduction of the cross mullions which are called transomes. These long mullions seem to have brought with them a taste for thin vertical lines, which are used in all parts of the structures, and sometimes with a perfectly beautiful effect. (See Plate XIX.) The buttresses at the

corners of the central tower of Canterbury, where they support the octagonal turrets, are so thin that, but for their form, they could not be supposed to represent buttresses at all.

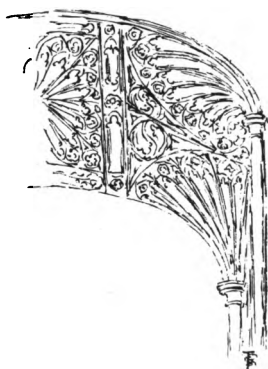


FIG. 37.—FAN TRACERY

The internal faces of the walls are sometimes entirely covered with traceried panelling in imitation of the windows. It takes the place of the triforium which is now nearly abandoned, and covers the groined roofs with fan-tracery in place of

ribs. This fan tracery—a very fine example of which is to be found in the cloister roofs of Gloucester—is one of the most beautiful productions of the period. Some think that the introduction of hanging pendants, as at King Henry the Seventh's chapel at Westminster, debased the style, but even with these the roofs are very beautiful.

The lower dead halves of windows and the openings of belfries are sometimes filled with tracery. The round arch was drawn from one centre, the pointed arch that succeeded it from two, and now this flattened arch of the Perpendicular is drawn from four centres. It is sometimes so flat as to suggest a lintel, and occasionally the upper parts of the circle are reversed to form an ogee arch, but the simple pointed arch still predominates

in the most important buildings. The label moulding does not always follow the line of the arch, and it is often stilted ; the lintel is freely used, especially in doors, above the flattened arch, thus leaving spandrils which are convenient for decorative purposes.

The mouldings are distinctly different from those of the earlier periods, and they have smaller sinkings ; even the piers, when they are longer than they are wide in section, or of lozenge shape, are made to stand in an opposite direction from the earlier ones. Before this time they all ranged east and west, now they are made to range north and south ; they are also more slender, and the arches are narrowed. The piers are not always wholly capped, their shafts sometimes only have caps, while the other moulded parts of the



piers are carried round the arches without stoppage. This feeling for continuity led in some cases to the omission of caps altogether, but there is a strong liking for bases. Every member of a jamb, however small, which at all approaches a round in section has a base. The inside shaft of the pier is again made to rise from the floor to the roof, instead of being corbelled above the cap, and there is a tendency to make every line of the building rise up without interruption to the apex of the roof. The caps are often, and the bases nearly always, octagonal. The bases are made high, a peculiarity which is very marked in the five westmost bays of Westminster Abbey, that were erected during this period, although not—for some unusual reason—in the style of the period, but in imitation of that of the earlier part

of the building. The Early English has been copied here as nearly as the later taste would permit, except in the bases, which are in pure Perpendicular style, and on that account are much higher than the others.

The bays are carried up through the three stories of the centre alley, thus combining the three in one; the mouldings have lost the decisive purpose of the Early English ones, and their favourite form is the ogee.

Most of the towers and spires belong to the Perpendicular Period, and in it many of the central towers of the earlier buildings were erected. Two of the finest of these, Canterbury and Lincoln, are very beautiful in themselves, and add much to the complete effect of the buildings which they crown. The tower of

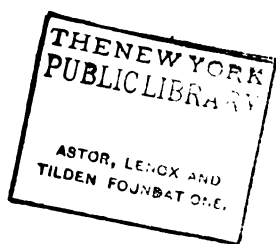
St. Nicholas, Newcastle, is unique, having flying buttresses that spring from corner turrets and support an elegant lantern. (See Plate xvii.)

The roofs are covered with lead, and some of them are very low in pitch, so low that the parapets hide them. The parapets have embrasures, now constructed to show their purpose to be only decorative, and they are otherwise enriched with pinnacles and tracery. This embrasured battlement is a common decoration for doors, windows, caps, turrets, and chimneys.

Open timber roofs are for the most part Perpendicular, but some of them belong to the Decorated Period. The roof of Westminster Hall, sixty-eight feet span, is the grandest in England, and there are hundreds of roofs, some of them



PLATE XVII.—SPIRE OF NEWCASTLE CATHEDRAL



nearly as wide as this, all beautiful, and showing skill that is not likely ever to be surpassed ; scarcely two of these are exactly alike. Open timber roofs are peculiarly English.

The charming turreted screens, with their carved crockets and finials, the

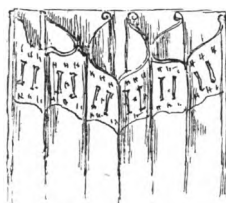


FIG. 38.—TOP OF LINEN PANEL

traceries and linen panelled doors, the stalls with their poppy heads, and the quaint carvings under the Misereres, belong, with most of the wood-work that now remains, to this period.

Oak seems to have been plentiful when it was most required, and it was

occasionally used as a substitute for stone. Modern æsthetes would have been much shocked if in their time wooden piers had been built on stone bases and crowned with stone caps, but fifteenth century builders had no such scruples.

Gothic art is not confined to churches, but applied to Guild Halls and other buildings much in the same way as to churches.

Diaper ornaments are painted and gilded, and, at much less cost, are quite as effective as the carved ones, and the whole of the wall surfaces are, as before, painted and gilded. (See Fig. 33.)

Small churches again become as rich as large ones, and the style is admirably suited to this. The small churches have often clustered or channelled piers, and many of them have clere-stories erected

on walls of an earlier period. These are supposed to have been added so as to allow the roofs of the older structures to be put on again after their rotted ends were cut off. Clere-stories were carefully studied features of the time; nearly all intakes and copings have curved outlines, and pinnacles take an ogee shape.

*The principal details characteristic of the Perpendicular Period* are vertical lines for window tracery and wall panelling, four centred arches, lightness of construction, fan tracery, flat timber roofs, piers ranging north and south instead of east and west as in the earlier periods, and bases higher than in any other period. The style is better suited for small buildings than for large ones. The grandeur of Winchester Cathedral nave is due to



its original Norman work which the Perpendicular incases, but when the style is used for chantries which are set in the line of the main piers of churches of an earlier date, as at Wells, Winchester, and St. Albans, it adds very much to the beauty of the building in which it is placed. These late chantries, so common in the English Cathedrals, are altogether wanting in the French churches, which on that account look unfurnished.

The Perpendicular builders filled all plain openings, such as Norman windows; with their tracery, and in every case, except that of Westminster Abbey, made additions to existing buildings in the style of their own period.

## CHAPTER IX

### NOTES ON THE ENGLISH CATHEDRALS

A RECENT writer on 'The Influence of Dante on Modern Thought,' calls the cathedrals the most wonderful of all the wonders of the Middle Ages, and all who can fully appreciate their grandeur and beauty are likely to agree with him; but to those who, in addition to an appreciation of those qualities, can see the greatness of the constructive skill displayed by them, these buildings will seem even more wonderful. They have stood the mutilations and attempts at destruction of many enemies, and sustained the well-intentioned

but erring removal of some of their most beautiful and interesting parts by their professed friends, and still they remain, seemingly as perfect as when first erected. Each cathedral has an individuality of its own, and is so different from all the others that a comparison of one with another is scarcely possible.

The plans and modes of building are practically the same in all, and yet their art, although much of it is of one date, has been specially applied to the peculiar requirements of every one of them.

After seeing photographs, and reading guide-books, and all other descriptions available, each Cathedral we visit comes on us as a surprise, the information we had gained representing not more than a sketch of what is then seen.

The cathedrals derive much of their

charm from the various periods of the art, of which nearly every one, as a whole, is made up.

Of them all, Lincoln exhibits to the best advantage all the periods: West Front partly Norman, partly Early English; Nave, Early English; Choir, Transitional; Presbytery, Decorated, and Chapels, Perpendicular. Each of the periods exhibited is pure of its kind, and it only requires a Norman part in the interior to be complete. Its sculptured figures are amongst the finest in England (see Plate xiv.), and it has the highest tower (288 feet).

Canterbury is, for various reasons, one of the most interesting as well as one of the most imposing of them; it has the largest crypt and the finest central tower. The tower of Lincoln, which is much

higher, is preferred by some; but when both are viewed at a distance which enables details to be seen, Canterbury proves the finer. It is peculiar, as already noticed, in having a classical excrescence, and it has fine old stained glass.

York is the largest Cathedral, covering an area of 63,800 square feet, and the height of its nave is only about three feet less than that of Westminster Abbey, which is the highest of the churches. York has more ancient stained glass than any of the others: its east window is 70 feet by 32 feet, containing all its original stained glass, and it is the only cathedral having wooden roofs in imitation of stone groining.

Winchester is the longest (556 feet), and it was once 40 feet longer: its nave was altered by William of Wykeham to receive the details of the Perpendicular

Period, which was the fashion of his time, but as the Norman piers were only veneered with these details, the stateliness of the building is still preserved. It has a Norman crypt, one of the two having wells.

Durham has the grandest of all the interiors, the oldest Galilee, the only cloisters retaining the original wooden roof, and a Norman west front, which has, however, been much altered.

Westminster Abbey, which is the highest, 101 feet from floor to apex of groined roof, was begun in the Early English Period, and continued from time to time till its completion in the time of Henry the Eighth. The westmost five bays of the nave were built in the Perpendicular Period, in imitation, as far as the fashion of the time would allow, of the earlier work; and the latest part is Henry the

Seventh's Chapel. Westminster is, perhaps, the most interesting of all the churches, on account of its fine proportions, its monuments, and its historical associations.

Gloucester has a Perpendicular choir, which is supposed to be the earliest work of that period: it is built inside of the original Norman, which has been preserved and is seen in the aisles. The tower has a stiff appearance on account of the squareness of the turrets at its four corners; its east window, and the old glass in it are fine.

St. Albans has a peculiar Norman tower, built of bricks, in imitation of those seen in the Roman walls in its neighbourhood, and its tower remains in its original state. It is pleasant to find (after all that has been written about it) less restoration here

than in most of the cathedrals, and that the things of most importance have been preserved without change. The restored parts might have been finer in art, but there has been no wanton destruction, for all the old structure that could be left with safety seems to be untouched. The original paintings have been carefully preserved, and the whole building is very interesting.

It is worth remark, that St. Alban's shrine has been restored from the parts of it that were found scattered over the place. Some of them were built into walls, and others buried; and one of the only two known watching galleries is here in good preservation. St. Albans is only six feet shorter than Winchester, and its site is higher than that of any other cathedral, the floor of its tower being 340 feet above the mean level of the sea.



Salisbury stands on a level lawn or close, which is studded with fine old trees. Viewed from the outside, it is the most beautiful of all the cathedrals, principally on account of its high and graceful steeple (404 feet). Internally the effect is disappointing, as it is somewhat black on account of the too free use of Purbeck marble shafts ; and it wants the variety that many of the others have in their chantries and other furnishings. Its piers, at the crossing, that support the steeple, look dangerously far off the perpendicular, and an engineering scheme is being carried out, with the view of taking the thrust of the spire off these, which, it is to be hoped, may prove successful, and preserve to all lovers of art this fine specimen of architecture. The interior should be painted and gilded, as had been done

originally, and then it would be beautiful.

Lichfield alone has three complete steeples. It is said that no authentic documents mention the date of the building, so that the age must be fixed by observation. Mr. Edmund Sharpe selects it to illustrate the Geometrical Period in his seven divisions of Church Architecture.

Ely is one of the large cathedrals, being the fourth in length. Its west front is the most important of the Norman fronts, but unfortunately the north wing is wanting, having apparently fallen on account of the want of a proper foundation, the usual weakness of Norman structures, and it has not been rebuilt. The nave and transepts are Norman: the nave has a coved ceiling of wood, or wood and plaster, decorated by modern painters with

subjects in the feeling of the thirteenth century : the transept ceiling is painted in crude colours, and there are a few attempts at the restoration of the old colours on the walls of the transepts. The choir is a very rich example of the Decorated Period : the Galilee or western porch is of beautiful Early English. (See Plate XVIII.)

Peterborough, one of the stateliest of

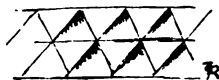


FIG. 39.—ZIG-ZAG, NORTH TRANSEPT, PETERBOROUGH

the cathedrals, on account of its fine Early English west front, and otherwise original Norman character, has suffered much from imperfect foundations, but has, with the exception of the transepts, been rebuilt in a safe manner. It shows some very early work, and retains the apsidal end of the centre alley of the choir. A

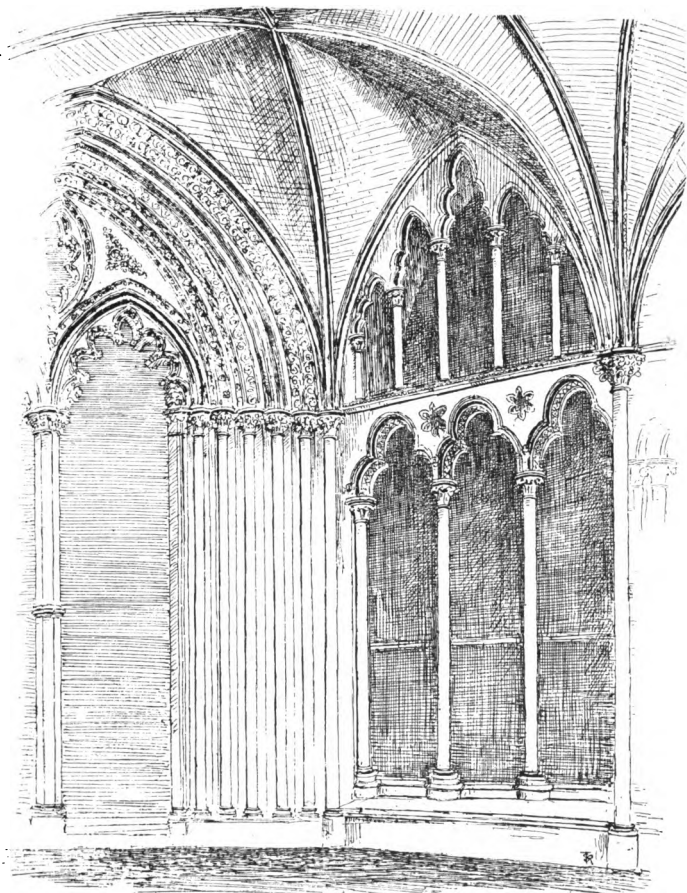
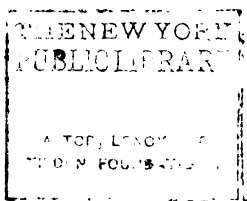


PLATE XVIII.—GALILEE PORCH, ELY CATHEDRAL



retro-choir of Perpendicular work, with a fine fan-traceried roof, takes the place of the original east aisle. The grandeur of the west front is somewhat lessened by the Perpendicular porch that has been stuck on to its centre; and it is curious to see here the original window openings of the Norman Period filled in with Perpendicular mullions.

Wells is famous for its great sculptured west front and nave of the Early English Period; its moated Bishop's Palace; its old close; the three great boiling wells from which it takes its name; and the fine view of the cathedral that is to be had from these. Flaxman was commending its sculptures to his students, when the fashionable leaders of art of his period were calling everything connected with the Gothic barbarous.

Norwich is the most complete Norman

cathedral that remains, although its choir has been altered to the fashion of the Perpendicular Period. It has the original apsidal east ends of mid-alley and aisles, and the remains of the Bishop's seat are seen in the centre of the east wall of the choir. Its proportions are very fine, reminding one of the stateliness of Westminster Abbey, and it contains portions of the original wall-painting of all the periods, among them a curious picture of the fourteenth century. The tower over the roof is of two stories, but the upper story was built in imitation of the Norman work at the time when the spire was erected.

Hereford has a charming Norman nave, although its clere-story, or what remained of it after the western tower fell, was destroyed by Wyatt, who also built the west front, famous as being unique in

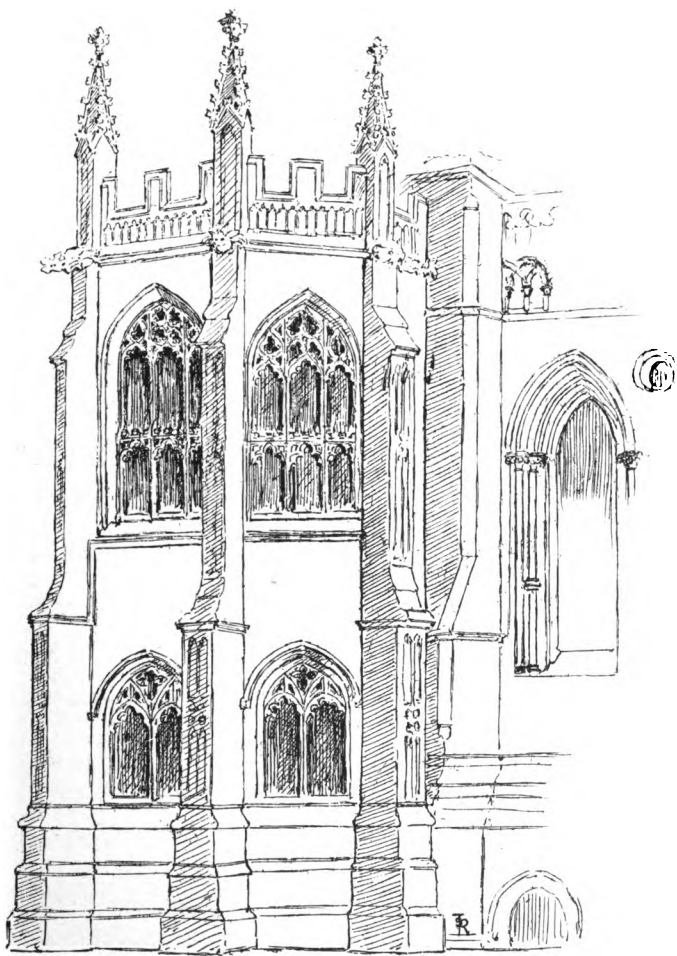


PLATE XIX.—AUDLEY'S CHANTRY, HEREFORD CATHEDRAL



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its ugliness. It contains a very fine Norman font. (See Plate xx.)

Worcester is the most restored of all the cathedrals, and on that account much of its original work has been destroyed. It has an interesting Norman crypt, and several beautiful mural sculptures, amongst which there is a fine small crucifix; its Early English caps are also fine.

Rochester has a large part of its west front left unrestored. The door has a sculptured figure on each side, attached to the shafts, just under the caps, but these are very much weather-worn; diaper ornaments, of various designs, decorate the otherwise plain parts of the wall; the nave is Norman and fine; and there are some early floor-tiles and fifteenth-century mural paintings preserved. (See Fig. 33.) There is a remarkably fine early Per-

pendicular door in the south-east transept, and a crypt, partly Norman, but mostly Early English.

Carlisle has a fine east window, with some of its original glass, and pier caps with sculptures, representing the Seasons of the Decorated Period ; the nave and crossing are Norman. The four piers at the crossing sank fully a foot when the weight of the tower was placed over them, and the adjoining arches have, on that account, taken very curious shapes. Without knowing the cause, one might suppose them to have been so built. This church was originally erected about the end of the eleventh century by Queen Margaret of Scotland at her own cost. What remains of the nave may be part of the original. The nave was, till recently, used as a parish church. Sir Walter Scott was married in it.

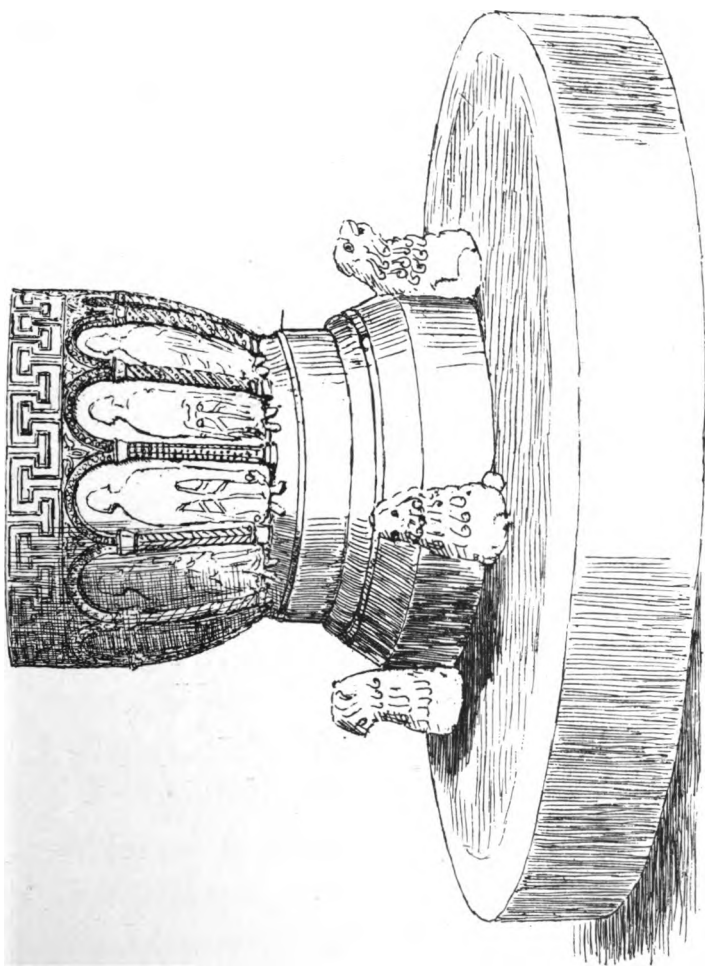
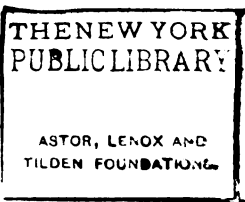


PLATE XX. —NORMAN FONT IN HEREFORD CATHEDRAL



## CHAPTER X

### SCOTTISH CHURCHES

THE little that remains of the cathedrals of Scotland shows that they were very much smaller, and less important than the English ones, but they require a passing notice.

The art of building was exactly the same in both countries during the Norman and Early English Periods.

Peculiarities appear in the Scottish churches of a later period, such as a return to the semi-circular arch, which is common in the fifteenth century ; and, as

in English Perpendicular, the caps of piers and shafts are omitted. But the point of the spring of the arch is always indicated by its moulding butting to the pier instead of flowing on without interruption; and this is observable in all arches, and even in the openings of parapets. The original parapet on the top of Dundee Tower had cusped openings that were in appearance round, but each was one inch greater in width than in height, and so suggested a spring for the arch. The tower was restored and this feature lost, the new parapet openings being round.

In many churches the traceried tops of the windows are all different, and the mullions and tracery are heavier than those in England. The Flamboyant is more followed than the Perpendicular, al-

though there is a liking for square-headed windows with simple Perpendicular mullions foliated at the top.

Windows with four centred arched heads of the Perpendicular Period have Flamboyant tracery, while the piers and arches of the same building are like Early English. This medley of styles suited the taste of its time, and even now is thought beautiful.

It has been said that five of the Scottish towers were crowned with open lanterns, but of these only two remain, one in Edinburgh, and the other at Old Aberdeen. (See Plate XXI.) These are later, and not so fine, as the older one of St. Nicholas Cathedral, Newcastle, which no doubt is the original of all such structures. (See Plate XVII.) Most of the other towers have very low spires, more like the roofs



of Norman towers than the tall spires of England. Glasgow is a notable exception.

The most important early Norman building is Dunfermline Abbey, the east-most bays of the nave of which may have formed, along with an apsidal east end (shown on an old plan, published by Messrs. MacGibbon and Ross of Edinburgh in their *Ecclesiastical Architecture of Scotland*), the church erected in Queen Margaret's time. What makes this probable, is that King Malcolm was present at the founding of Durham Cathedral (the choir and part of the nave of which were completed in the almost incredibly short space of three years), and the internal piers of both buildings are so like one another as to suggest the same architect. The bodies of King Malcolm and Queen Margaret were interred in Dunfermline

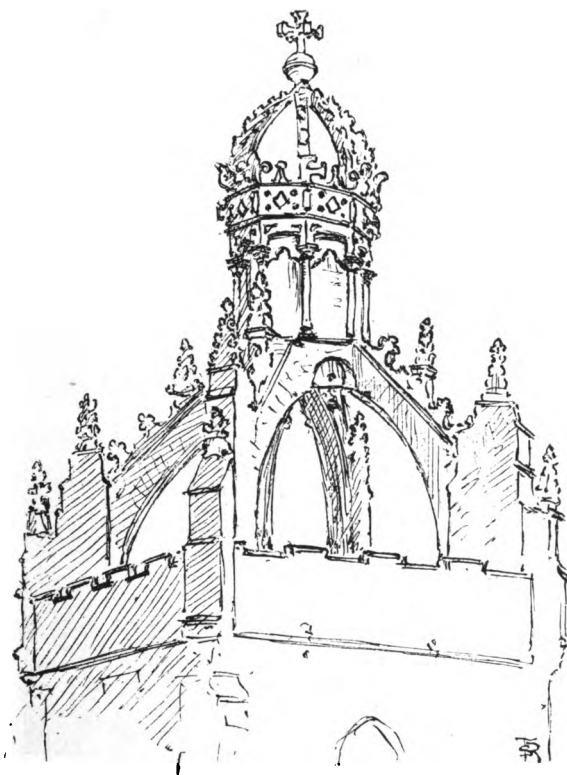


PLATE XXI.—CROWN OF KING'S COLLEGE, ABERDEEN

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ASTOR, LENOX AND  
TILDEN FOUNDATIONS

Abbey (probably in a crypt under the part of the church just described). They were afterwards removed to a shrine, placed aboveground, in accordance with a custom introduced by King Henry III. in Canterbury and Westminster. The shrine occupied a chapel specially built for it at the east end of an Early English addition, which was made to the choir of the church. The erection of this new choir necessitated the removal of the original apsidal east end of what is now the nave.

A very little excavation at the proper place would reveal whether there had been a crypt at Dunfermline, and if one were found, it would dispose of the doubt as to the age of the eastern part of the present nave. Of course the piers may be older than the arches near them.

It was customary, in the building of

great Norman churches, to construct crypts under them, if there were no difficulties in the way.

The large Norman churches of Kelso and Jedburgh are in ruins, and are later than Dunfermline.

There are a number of smaller Norman churches, the most complete of which is Dalmeny, and the richest Leuchars (see Plate xxii.); and there is also that at Kirkwall in Orkney.

The Early English churches are more in number, although none of them are wholly of that period. Glasgow and Dunblane are the only two large ones in use, but the ruins of St. Andrews, Arbroath, Sweetheart, Elgin, and others, are of great interest.

The later churches are of less importance, and they nearly all belong to the

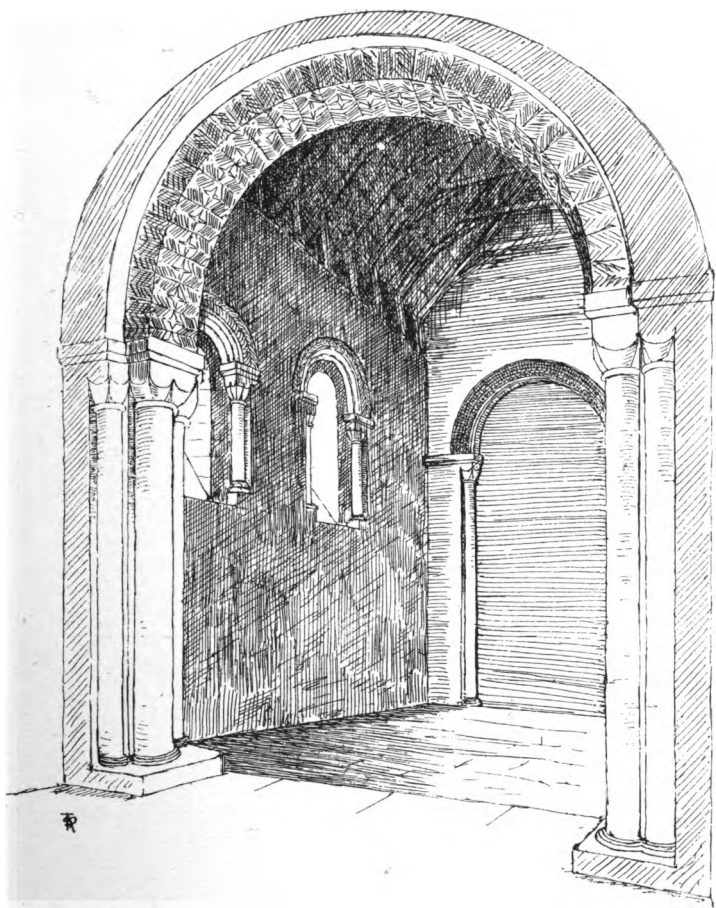


PLATE XXII.—LEUCHARS CHURCH CHANCEL, FROM APSE



fifteenth century, but it is difficult to ascertain the exact dates of them. Mr. T. S. Muir says: 'It is beyond doubt, that the practice of church building was in all but a state of entire suspension during the whole of the period that elapsed between the accession of John Baliol in 1293, and the death of Robert the Third in 1406.'

Wood-work is so easily destroyed that very little of it is left; but there are complete stalls and a screen at King's College, Aberdeen, a sedilia of four divisions in Dunblane, and a door—part of the rood-screen—at Foulis. There is also, in Foulis, a picture 13 feet 6 inches long by 5 feet 2 inches high, representing the Crucifixion. It is painted on oak boards, and has been attributed to the school of Van Eyk. This church also contains other pictures of less



interest. Of stained glass, only two small fragments remain, one in a Trades Hall in the Cowgate of Edinburgh, which is of late date and not of much interest, and the other at Stobhall Castle, Perthshire.

## CONCLUSION

### I

THE revival of Classical Architecture began in Italy a hundred years before it reached England, and Gothic architects seem to have received it in a rather half-hearted manner. They used some of its details, which must have been novelties to them, in combination with those of their own art, thus creating a mixed style, called in Italy, Cinque-Cento ; in England, Elizabethan ; and in Scotland, Baronial.

The Renaissance, after it succeeded in dropping altogether the Gothic influence,

was practised in England, with occasional variations, for a period of about 150 years, when a desire—as we have seen—for a more real architecture began to show itself, and a revival of the Gothic was begun ; but after a series of trials, extending over sixty years, that revival proved a failure for various reasons :—

1. It made only copies of buildings, and did not produce original ones, as it might have done, in the spirit of the old architects. So fully convinced were all those interested in building that this was the right thing to do, that every attempt at a real revival, by an architect using his brains, was checked by a demand to exhibit a precedent for it from old work, showing that copies only were wanted, and that originality would not be tolerated.

2. Only one of the periods of the

art—Early English—was studied and copied by the architects of the revival, who resolutely closed their eyes against all that was good in the others; and, as was to be expected, with their partial knowledge, either could not bend to, or could not cope with, the requirements of modern times.

3. When fashion takes the place of art, as it did in this revival, it is not in the nature of things for such an arrangement to last long.

## II

There will be a new revival sooner or later; but to be useful and lasting, it must be founded on an art like that of the Middle Ages. The Gothic artist did not study men, women, animals, and plants for the purpose of simply making

slavish copies of them, but to enable him to obtain an exact knowledge of their character, habits, and appearance. When his subject was mastered, he became a creator in stone, wood, colour, or some other material, of figures that could not be mistaken, although they revealed, in addition to a general likeness, some qualities which are hidden from an ordinary observer. So in any new revival of architecture founded on the Art of the Middle Ages, architects would do well to study the old work in all its periods, and not to be contented with their first love for any one of them. When they have mastered them all, and caught the feeling that was in the minds of the old masters who produced them, they will be capable of creating new buildings that may possibly surpass the old ones, especially if the

modern purpose for which they are required be kept in view.

We have many competent men who are able and ready to effect this, but unfortunately they have at present to work to the dictates of employers, whose tastes are naturally formed on the inferior works of the time, designed by a great body of men calling themselves architects, yet quite unconscious of the fact that there is a fine art in architecture. The new revival must therefore in large measure come from, and be supported by, those who require the buildings, and it is to be hoped that these may at least learn that tricky drawings are not architecture; that misapplied ornamentation does not add to, but detracts from, the attractiveness of a building; that beautiful buildings can be erected at less cost than ugly ones;

and that their true value is in proportion to the amount of learning and refinement which is displayed in them.

## III

With the revival of the Gothic came a rage for restoration, which, although well meant, caused the destruction of more old work than the Puritans, and all its other enemies, had succeeded in accomplishing. Now it is to be hoped that the desire for restoration will cease, so as to save the considerable quantity of old work of all the periods which still remains, for the use of students, and then the new style we so anxiously desire may soon be evolved. If, from an architect's point of view, buildings are worth restoring, it is on account of the artistic merits given them

by the original builders. An attempted copy of them, by the ablest restorer, is of no more value than a copy of a picture. Were a church so little ruinous that it could be at small cost restored to use as a place of worship, no one would be likely to interfere with its restoration, although its art were to be injured, and its picturesqueness altogether lost. But where the cost to restore would equal that of a new church, common-sense would not be likely to suggest restoration, and it is well known that, as a rule, the cost of a restoration far exceeds that of a new building.

Artists and poets, and all who appreciate the picturesque, esteem ruined buildings as more beautiful than new ones, because time has given them, as if with loving care, form and colour, which seem to make them parts of Nature herself.



## IV

It is now generally admitted that a revival of the Architecture of Greece, the highest and most refined development art ever attained, would not help the formation of a new style suitable to the wants of the present day, but a study of it is an indispensable necessity for the architect. There is good reason, however, to believe that another revival of a taste for Gothic architecture would lead to the beginning of a style that would develop into a living art, which common-sense, economy, and the fitness of things require to supplant what has been termed the 'No Architecture' now so fashionable, yet so frequently meaningless, although in many cases indicating the possession of genuine artistic talent

by its designers. The spirit of Gothic art, like all other real things that have taken root in the world, can never die ; it was progressive, and would have still lived, had it not been for that revival of Classicalism which killed it for the time. The artists of that age mingled the peculiarities of the Gothic with their expression of the revived taste as long as they lived, and then with them the art died. We may not like some of the periods of Gothic so well as others, but we cannot fail to see in all of them a perfect mastery over the materials used, and fine proportions that are rarely approached in modern structures. Many of our new buildings are as weak in planning as in fine art, but the plans of the Gothic architects for both churches and secular buildings were as perfect and well suited to

their times as their façades were beautiful.

Every period of their work had something specially its own, such as grandeur, stability, and richness in the Norman; stateliness, refinement, and expression in the Early English; gorgeousness and unconventionality in the Decorative; and effectiveness and fulness with economical treatment in the Perpendicular. In comparison with these great works so perfectly formed to fulfil the precise purpose they were intended for, much of the architecture of the nineteenth century may be fairly termed shams. The ornamentation of the Normans was not so artistic as that of the following periods, but in richness their buildings were never excelled. Sculpture attained its highest perfection in the

Early English Period, but ornament was sparingly used, as the idea of refinement was then, like that of the Greeks, severely simple. The Decorated Period was more ornate than the Early English one, and its sculpture was more natural, although wanting some of its crispness and conventionality. In the Perpendicular Period sculpture became again more conventional and stiffer, although very accurate and beautiful. Much of the old stonework of all the Periods still remains just as it left the mason's hands, within easy reach of all, and pleasure with profit will attend those who study it.

There is a feeling abroad, which is unfortunately shared in by some architects, that only ideas to be found in modern buildings are worth consideration for the purpose of Art ; but if any one of these

will reverently study the great works of the Middle Ages, not with the view of copying them, but ~~only~~ of learning their methods, he will be astonished at the revelation, and will be forced to admit that architecture is founded on principles as necessary to its production as true notes are to a musical composition, and that these are not always found in the works of the moderns. When there are architects who are ignorant of their own art, the people cannot be like the Athenian citizen to whose intelligent criticism the perfection of the Parthenon was said to be due. In our time the order of things moves so quickly, and changes so much, that perhaps temporary buildings are more suited to our wants than permanent ones; even in that case it would surely be better to have well-planned, beautiful structures,



which can always be erected more cheaply than badly planned, ugly ones.


### MASONS' MARKS

The masons' marks which are to be seen on hewn stones in nearly all mediæval buildings would not have been referred to here but for the prominence already given to them in literature. Some writers profess to be able to distinguish by those marks the work of a mason from that of an apprentice, and others seek in them a deeper symbolism, but that their chief—if not only purpose—was to distinctly identify individuals is so far proved by a Minute of a Mason's Meeting held at Holyrood in June 1600, where the names of its members are given along with their marks, which are represented either by


the initial letter of the man's name or by a likeness of something or some known symbol that might suggest it. Some of these look like runes, that might have been handed down through many generations. The members of that meeting must have been the educated Gothic masons who were then at work in the beautiful Scottish castles, putting on them the same marks that they had previously used in the churches, the building of which was then practically at an end.



Here are a few of the marks with the names attached to them taken from a book on Freemasonry which contains a copy of the Minute referred to :—



 Thomas Veir     Adam Walker



 Jhone Telfer.

These have the initials of both Christian

and surnames. Here is  Jhone Wat,  
where the surname only is represented.






Then there are  David Salmond  
where a salmon with a delta-shaped head,  
and  John Fernie, with a sug-  
gestion for a fern crossed by a line for J  
easily suggest the names. Surnames  
seem to have been known by symbols,  
as there are in the same Minute the fol-

lowing,  Jhone Robison,  Jhone  
Robison younger, and in a later Minute,

 Robert Nicolson and  Thomas

Watson, showing that this form was prob-  
ably a symbol representing names end-  
ing in 'son.' With these to guide us we  
might guess at the meaning of other well-



known marks, such as  which might be William Walker,  Thomas Alexander,  John Watt,  Matthew Jones,  Thomas Walker, and so on.

Common letters are frequently found as masons' marks. In a collection made by the writer there are the following :—

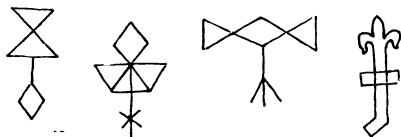
H X C A A R P T

W K A

and they seem to be even more common in Spain. It has been said that the mark of an apprentice has an unequal number of points, while that of a full craftsman has an even number, and in support of the statement it is pointed out that stones with two marks are those that were made

and marked by apprentices and afterwards checked and marked by craftsmen ; but it has been found that both marks on these stones have often the same number of points, so we must look for some other reason for their existence—which may be an important one—as they are sometimes found in corresponding places on the south and north walls of the same building. It is possible that master masons used distinct marks of a more decorated character to represent their positions as foremen of the works.

Here are some that may have belonged to them :—



Masons' marks are still used as checks to the quality and quantity of each man's

work, which was no doubt their purpose in old buildings, but they are now placed on the base of the stone, and thus hid when built into the wall.

# INDEX

To economise space and avoid repetition the following abbreviations have been used: 'N.P.' for 'Norman Period,' 'E.E.P.' for 'Early English Period,' 'D.P.' for 'Decorated Period,' and 'P.P.' for 'Perpendicular Period.'

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*Woodwork*, much of it becomes decorative in D.P., 101; much of D.P. still existing, 106; fine doors and screens of, P.P., 121; Scottish church, at Aberdeen, Dunblane, and Foulis, 145. See also *Construction*.

*Worcester*, most restored of all the cathedrals, 137.

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### Y

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